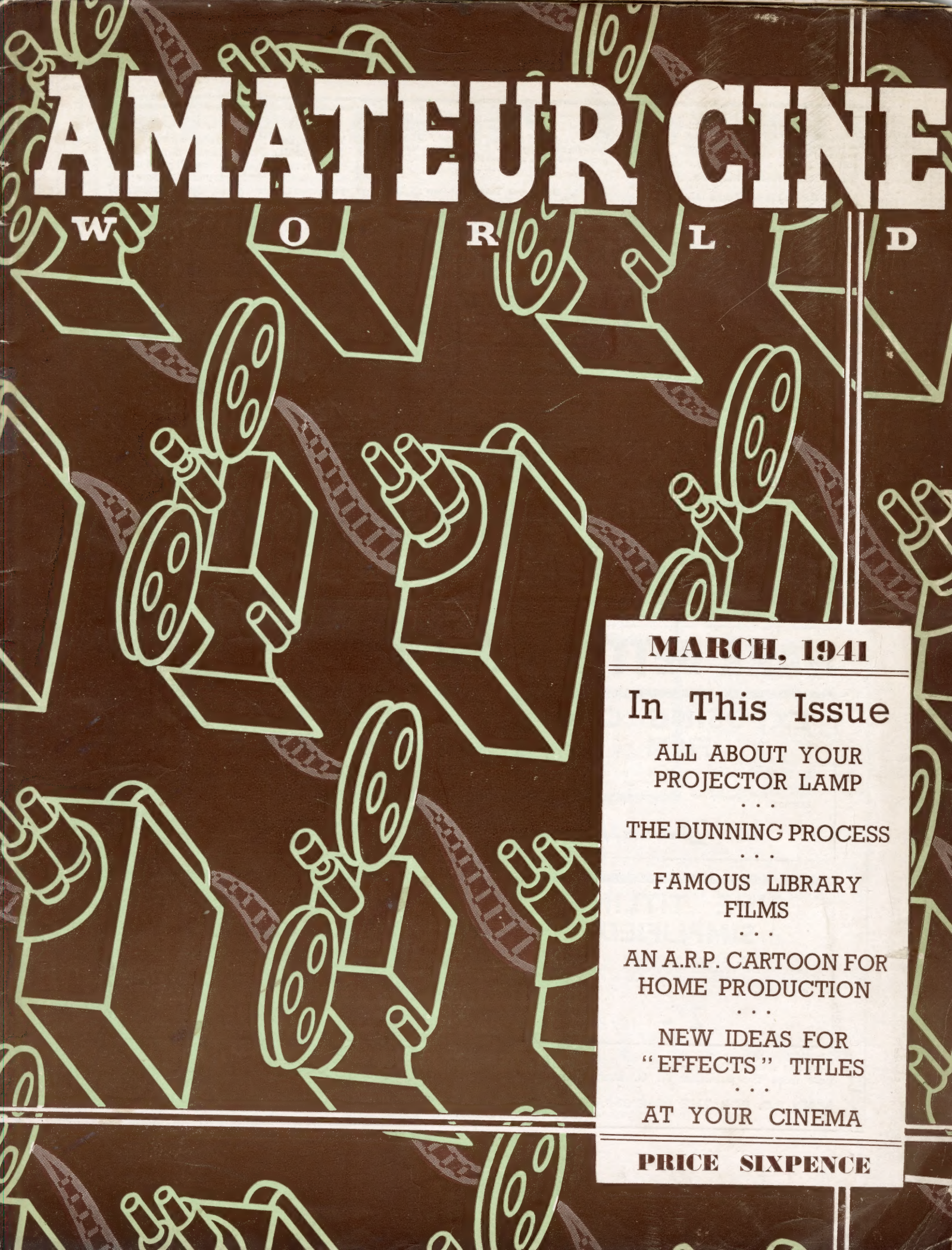




AMATEUR CINE

W O R L D

MARCH, 1941

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PROJECTOR LAMP

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FILMS

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AN A.R.P. CARTOON FOR
HOME PRODUCTION

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NEW IDEAS FOR
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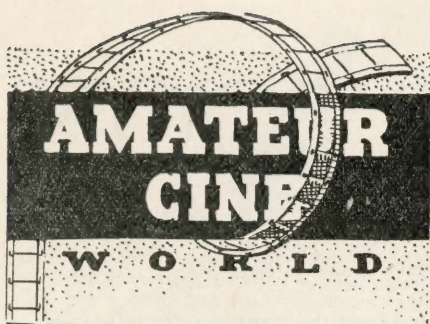
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Editor

THE NEW ORDER

WE hear a good deal these days about the new order—the new order that shall emerge when the war is over. We realise that it will not come into being of itself, that it must be planned with as much resolution and foresight as we are planning for the overthrow of the bad old order. Work and play, the cities we live in, the means of livelihood itself . . . all these things need the employment of a wider vision than will be evidenced by a mere refurbishing up with nice new brooms.

What of the film? What part will it, or should it, play in the new scheme? The amateur has a direct interest in these questions, for he will have an important role to fill. Some authorities affirm that 16mm. is gradually tending to become as important as 35mm. Some of the greatest directors in documentary are working for this new market. The war has brought 16mm. films into the limelight of a non-theatrical world that did not previously exist.

These are matters on which the amateur needs guidance. He may have no faith in himself as a man with a mission. He may be interested only in the production of films for his personal entertainment; but as a representative of a body of informed opinion, a group which understands the niceties of film technique and realises that the 'star' is not the film, he cannot be entirely unaffected by the changes that will assuredly come. With his intelligent co-operation they will come the sooner.

There is one professional film director who is actively working for the establishment of this new order. He has, indeed, but recently formed an organisation for this purpose, its advisory council being composed of eminent people of strikingly varied interests and activities (as witness the fact that Anthony Asquith's name follows that of Lord Horder). But while the eminent may advise, it is the plain man who must co-operate. Further, this director recognises the especial value of the co-operation of the amateur who can scarcely be described as the 'plain man.' He states that the amateur "will have a bigger part to play than ever before. He will have no time or film to waste. He must apply his ability in a definite way. So much depends on him."

What is that definite way and why does so much depend on him? Who better able to explain than Andrew Buchanan, the director referred to? Readers will be familiar with his work, both in pictures and words. Several, indeed, have written to us to say that they have learnt most of what they know about movie-making through his articles in *Amateur Cine World*, particularly the course, with test papers, published some few years ago. His wise and witty introductions to our "Ten Best" film shows will also be remembered.

We think that his new series of articles, to begin next month, is the most important he has written. The first article consists, as it is fitting it should, of a retrospect. "I want first to look back so that I shall be able to look forward clearly. We must be able to recognise and avoid the mistakes of the past." He has just completed fifteen years of film work, and it is with this period that

he deals, amateur work necessarily coming in for attention.

He has some pungent things to say about the news-reel. The news-reel, which should be among the finest forms of film expression, is certainly one of the worst. It pictures actuality, which should be the very essence of film. But too often it shows only obvious effect—seldom cause. Doubtless the commercial system under which it is produced is responsible for this. It is too much to expect that polished productions which go deeper than the mere recording of events can be turned out with unfailing regularity each week.

The documentary film will, of course, receive careful consideration. The war has developed it enormously, and it will play an even greater part in the peace to follow. To-day cinemas that rarely showed a documentary film now include an M. of I. short in every programme.

And what of feature film making? Will American films still predominate? Can extravagance continue? Will common sense appear? "The reason why most British films have been unsuccessful in securing American distribution is that they have been pale replicas of the Hollywood product. In other words, the British film industry has been content to make films in Britain, instead of seeking to make British films. In that distinction lies the chief reason why a national film industry has not been built upon permanent foundations. And granted all this, what has the amateur to do with it? Are not so many amateur films even paler replicas of the American model? The amateur needs a new outlook, a different model.

Even so, it may be argued, it is the talking film which is being discussed. The amateur can produce films with a musical and 'effects' background, but it is exceedingly difficult for him to make dialogue films. It is all very well to talk about where the talking film fails and how it must be put right, but to do so does not relate it to the interests and requirements of the amateur. Our contributor, however, predicts the descent of dialogue and the ascent of sound. Talk, he declares, will slowly but surely be superseded by sound. Language barriers will be swept aside from the screen. Film will thread races together. The years of peace following the war will hasten the desire for a common link; and film will supply it.

The religious film, too, will come into its own, but not in the pattern in which it is now made. Religious films which make of religion a thing apart from everyday life cannot continue with any success in their present form. In the new type the word 'religion' will have a new significance, unrelated to orthodoxy.

It should not, however, be thought that this plan for a new order is concerned only with uplift and calls for the movie-maker to ascend the pulpit. Its most exacting demand is that he should acquire a new sense of responsibility. It does not seek to define boundaries to entertainment. It does not frown on excursions into the back garden with baby and the camera. On the contrary, it encourages the expression of realistic, homely things, for in these is its foundation.

THE EDITOR.

AN A.R.P. CARTOON

IT was first intended to provide a number of basic drawings which the reader could place in his own titler and shoot direct, but this idea was finally abandoned after the drawings had been prepared. Firstly there are three different general sizes for titler backgrounds, which would necessitate the printing of three complete sets of diagrams. Present paper limitations do not permit of this.

Secondly, it was realised that various workers might prefer different methods of interpreting the drawings. Some might like to have the lines black on white. Others, again would prefer white on black. Yet others might wish to avoid drawn lines on paper, working out the diagrams with wood, wool, plasticine and other materials. We are therefore adopting the principle, in this and subsequent scripts, of indicating the animation required, and giving alongside details of the methods which might be adopted in securing the desired effects.

Two-Frame Shooting

Timing. In timing the movement of objects within the frame it should be borne in mind that film is normally projected at 16 f.p.s. In simple animation of the type used here it is not necessary to provide a change of arrangement for each successive frame. The same arrangement may be used for two—or even three—successive frames, the former being preferable. We shall therefore work on the assumption that two-frame shooting is used.

It is better to use the titler in a vertical position so that the easel surface is horizontal. The components used for animation can then be placed loosely on the surface and moved freely between shots. Remember, however, that the 'tops' of both camera and cartoon must face in the same direction, so that with some titlers it may be necessary to work with the cartoon inverted in relation to the operator. In practice this does not present great difficulty, particularly if the paths of moving components are worked out beforehand and are indicated on the background.

Advantage of Ortho

If you are using orthochromatic film you can lightly draw blue working lines on a white background, or dark red working lines on a black background, with the knowledge that they will not photograph. You can thus work out the smooth flow of a movement, or the steps of a progression, before you start shooting. For example, in Scene 17 the radiating lines showing the directions of force can be drawn in and the successive positions of the ends of the lines indicated by tiny ticks, before you commence shooting. The diagram shots should occupy an average time of 4 seconds each, which means 32 positions for each shot.

Diagram 17. Prepare a small cut-out conventional shape of a bomb as at (a). This should be about half the height of the area being photographed. It should enter the top of the frame, the tip following the

FOR HOME PRODUCTION

Last month we published a complete script for a film dealing with civil defence — "Down, But Not Out," designed to show why it is safer to sleep downstairs in these nights of blitz. This script makes use of cartoon sequences, the basic drawings for which are given on the opposite page, together with instructions for preparing and filming them. The script is one of a series, to be published from time to time, dealing with points concerning civil defence about which the public requires to be educated. Each script is quite short and can well be filmed at home.

direction of the dotted line, until it reaches the position indicated at (b). As we are aiming at a 'slow motion' impression, the bomb can move forward in 12 steps. Expose four white frames, to represent the actual flash of explosion. Then, starting from the centre, move cut-up fragments of the bombed shape outwards radially, accompanied by radiating lines, as at (c). The rate of progression can be the same as for the complete bomb.

Diagram 19. A horizontal line, at one third the total height of the frame, indicates ground level. If desired the bottom third of the frame can be filled in solid tone different from the upper two thirds. The bomb should be about one quarter the height of the frame, and travel down along the direction indicated by the dotted line in 17b. When its nose has penetrated half the depth of the bomb below ground line, shoot four white frames as before. Immediately following the white frames the ground line will appear as at (b), indicating the formation of a crater. The pieces of the bomb will proceed outwards, moving within an area bounded by the lines p and t. The lines p, q, r, s, t will grow at the same speed as the outward movement of the bomb fragments, and the last state of the scene will be as in (c). The letters do not appear in the shot.

Standard Setting

NOTE: The shape of the ground line after the explosion as in 19 (b) in the above scene is used as a standard setting for several other scenes. It may therefore be worth while to prepare a cut-out shape of substantial card to act as a mask for the bottom portion of the several picture areas, and colour this mask grey.

Diagram 21. The set-up is the same as for the beginning of Diagram 19, and the action is the same, with one addition. A series of nine broad upright lines, representing posts, are spread equally across the frame (a). The bomb comes down as

before and touches the earthline at the base of the central post. After the 'explosion' the lines and fragments move outwards as before, and the parts of the post within the 'cone' are broken up and carried out, the last state of this scene being as at (b).

Diagram 23. This scene opens as at 21 (b) but without radiating lines p, q, r, s, t. Arrows flow in from the side as indicated in the sketch, the heads reaching to the centre of the crater, and the 'tails' remaining solid.

Making the Posts

Diagram 25. Continuation of the above. The arrows flow in to the bottom of the crater and disappear. At the same time the posts collapse inwards to indicate that they are being drawn into the crater. (a) comes half way through this shot. The upper parts of the central posts can be drawn down into the crater, but the outer ones should collapse and fall inwards around the lip of the crater. The final state is as at (b).

The posts can be formed of pieces of flat card, which are cut into pieces as required, and the pieces moved. Another method would be to use a dark background, forming the ground section of another piece of thick card cut to shape as indicated earlier. The posts could be lengths of plasticine which can easily be sliced off with a knife or, if preferred, torn off to represent shattering at the point of fracture. The bomb fragments could similarly be pieces of plasticine, and the lines of force could be pieces of light-coloured wool pulled outwards by means of pieces of dark thread from a central hole at the base of the crater. If the subject is lit from slightly on one side, a sense of solidity will be imparted to the scene. The 'ground' section may similarly be built up slightly in plasticine of a contrasting colour.

An alternative method would be to work with the titler horizontal, to have the posts of brittle wood, and the lines of force greater in number, but still of wool or thread. 'Mid-air' suspension of the flying pieces will not present great difficulties.

Bomb Explosion

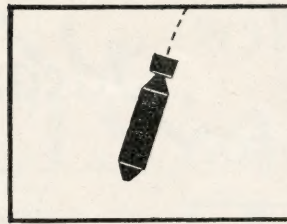
Diagram 27. The set up is the same as at 17, with the addition of a low shelter of the surface type at the left, and a house at the right. The former must be below the area which will be covered by lines of force, but the house must definitely project within this area. The bomb enters and 'explodes' in the same way, and the fragments and lines proceed outwards. The top corner of the house within the area is shattered and fragments pass out of the frame. The last state of the scene is as at (b). The lines of force persist.

Diagram 29. The section of a house is shown at the right of the frame. The bomb comes in, falls in centre of frame and explodes as in previous shots. The lines of force travel outwards and cut the house at a point just above the first floor. The top half of the wall is shown collapsing back on to the upper floor. The lines continue to travel

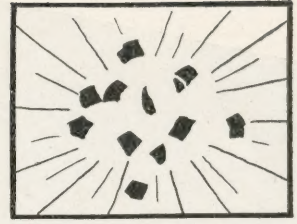
17(a)



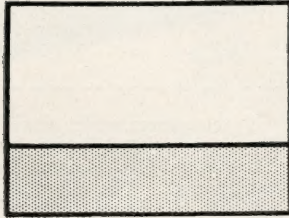
17(b)



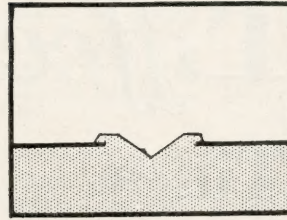
17(c)



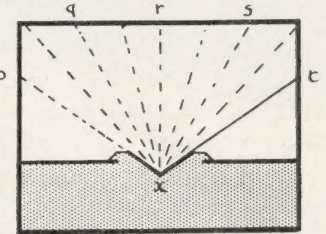
19(a)



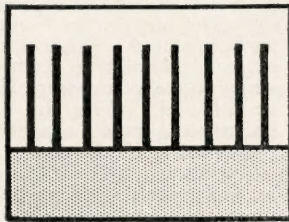
19(b)



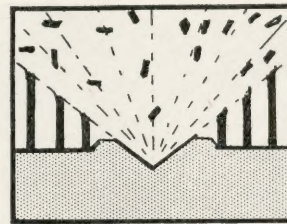
19(c)



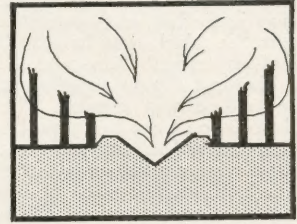
21(a)



21(b)



23



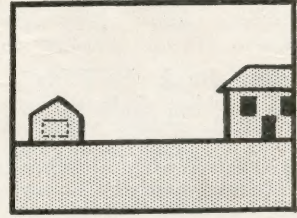
25(a)



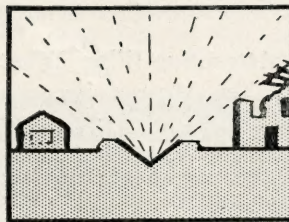
25(b)



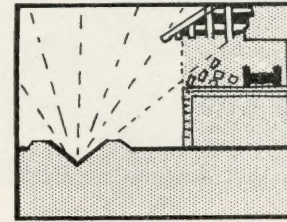
27(a)



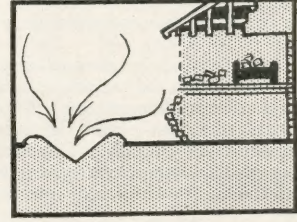
27(b)



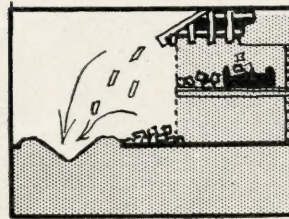
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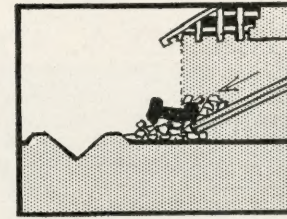
30(a)



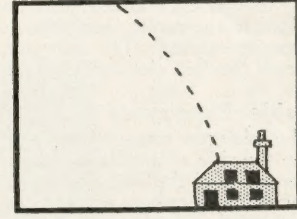
30(b)



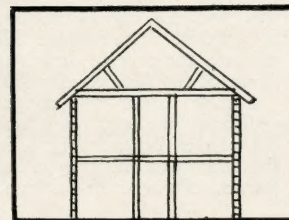
32



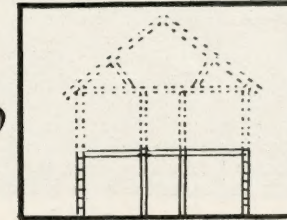
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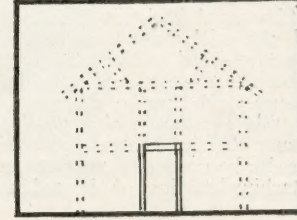
37(a)



37(b)



37(c)



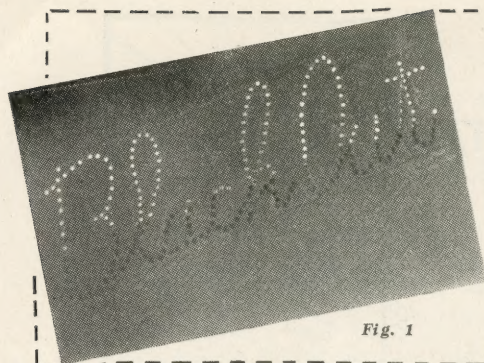


Fig. 1

New Ideas for Effects Titles

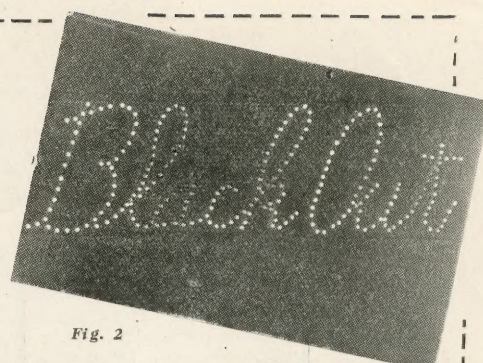


Fig. 2

GLANCING idly through an old snapshot album, I chanced on a night picture of Piccadilly—the Piccadilly of the good old pre-black-out days, blazing with neon lights and animated electric signs. It struck me that this was just what was required to title a film on the black-out theme. The mild irony of screening 'Black-out' in the form of an illuminated sign appealed to me.

The method was simple. The lettering was sketched on a sheet of stout black paper, and then punched out with a stationery punch. A piece of white card was sandwiched between the title and another piece of black paper, and the whole mounted on the title board so that the white card remained movable. As it was withdrawn, the 'bulbs' went out in a realistic manner. Figs. 1 and 2 show the result.

Winding Back the Film

On the subject of electric signs it occurs to me that the simplest method of obtaining a flashing sign would be to switch the titler lamps on and off while the camera is running. The title need merely be the sign painted or stencilled on a black background. To keep part of it continuously illuminated would only call for double exposure, the two parts to be painted on separate sheets of black paper.

It seems that many cine workers, equipped with cameras that do not possess a backwind, fight shy of double exposure. This is a pity as it has great possibilities for titling effects, and is not at all difficult. The method I use for my 30 ft. 9.5mm. chargers is as follows. I read the footage indicator and remove the charger in darkness. (The plate holder's dodge is useful here. By kneeling down, facing the side of a bed, it is possible to manipulate the camera with the arms thrust between the sheets. The chin pressing down prevents the bed clothes from being raised).

Double Exposures

The charger removed, a small nick is cut in the side of the film at the point where it comes out of the feed chamber. It is then replaced in the camera and the first exposure made, and the footage noted. A second visit to the bed, the charger is again extracted, the film eased back into the feed chamber until the nick is encountered, and the charger replaced. The footage indicator is put back to the first reading and the second exposure made, up to the second reading.

Double exposure makes possible the use of many effective backgrounds which would otherwise be useless because of the difficulty of attaching lettering. Animated backgrounds

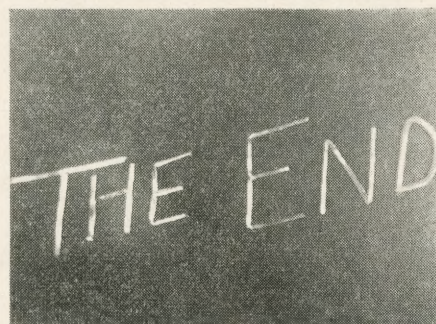


Fig. 3



Fig. 4

By
TERENCE V. STRONG

I have noted for further experiment are: (1) ripple effects in liquids (tea seems to be of a suitable tone), to be produced by the vibration of an electric buzzer; and (2) a background of a thick boiling liquid.

The metallic lettering of Fig. 3 was made from strips of tinman's solder. This material is so soft that it can easily be shaped with fine-nosed pliers. The background was a piece of brown carpet felt.

Another letter fount which I have found useful is built up from the solid wooden alphabets sold for the instruction of the very young. These lend themselves to experiments in sidelighting. A further use of these letters is as follows. Painted dead black and mounted on a black background,

with the camera set for single frame exposure, they are painted white by slow degrees. The film is then re-exposed on a dark toned background. The effect of a simultaneous wipe-in of several lines of script is thus obtainable. In fact, it would be possible to get a sort of dissolve by having one title in white and another, in between the lines of the first, in black. By simultaneously blacking out one and painting in the other, using the same method of exposure, this result would be achieved. Why the wooden letters? Because the raised surface prevents paint getting on the backgrounds.

A climbing title of unusual solidity can be made with these large letters by using as drum a garden roller, suitably covered and having its axis jacked up to allow of free revolution.

With single frame animation, an interesting effect can be obtained by using a jigsaw puzzle. A suitable background is painted on to the puzzle in its completed form, the title stencilled on, and the puzzle dismantled. It is then assembled at the rate of one frame, one piece. To elaborate this it would only be necessary to make a puzzle using an enlargement of the first frame of the first shot, and to build this up on top of the title. As it completed itself the joins would disappear and the picture would come to life.

Attractive Wipe Effect

The following wipe effect I have used may be of interest. A number of short planed laths, sufficient—placed one above another—to cover the title area, are used. They are painted dead black, and assembled on a flat surface. The title is stencilled or painted on to the upturned edges. A straight line is marked across the laths outside the title area. This serves for a register when they are reassembled in the titler.

In use, the first title, say the word 'Presenting,' is shot on the title board. Then with the camera set for single frame exposure, the bottom lath of the second title, which might be 'A First Film,' is placed in position about half an inch in front of the board. The whole title is then built up strip by strip, using one frame for each addition. With the completion of the second title, the first can be removed and replaced by a third. The middle title is then wiped off with the reverse procedure, to reveal the name of the film on the title board.

I have found that shops specialising in wallpaper are only too pleased to part with old pattern books. Fig. 4 is an example of the decorative effect to be obtained from one portion of a repetitive design.

The DUNNING PROCESS

And How it Works

This is the concluding article in our "Special Effects" series, designed to show how basic professional film tricks can be duplicated by the amateur. The previous articles were: Double-Exposure (Nov., 1940), Back Projection (Dec.), Travelling Matte (Jan.) and Split Screen (Feb., 1941).

IN previous articles in this series we have described three methods of combining two or more photographic images on one piece of film without producing ghosting effects. These three methods have been back-projection, travelling matte and split screen. We now come to a fourth process which is rather more complicated than any of the others. It is known as the Dunning process, after its inventor.

The method depends on the use of complementary colours, and is therefore not applicable to colour films. In a previous article we described how a magic carpet scene could be achieved by means of the travelling matte process. We will now describe how the same scene could be achieved by Dunning. Some readers may remember the Eddie Cantor picture, "Ali Baba Goes to Town," and the remarkable magic carpet sequence which this film contained. Much of this sequence was shot by means of Dunning.

The scene we are going to describe consists of a shot of a magic carpet, seen from above, flying along with a background moving away behind it. The first thing to do is to obtain a shot of a suitable background—either a panning shot from the top of a high cliff or a stock shot from an aeroplane, if such is available. It is recommended that either a master positive or a negative of this shot is

By
GEORGE PELLINORE

Mordant:

Copper Sulphate	40 gms.
Potassium Citrate (neutral) .. .	250 gms.
Glacial Acetic Acid .. .	30 ccs.
Potassium Thiocyanate .. .	29 gms.
Water to make .. .	1 litre

Dissolve Copper Sulphate, Pot. Citrate and Acetic Acid in about 800 ccs. of water. Dissolve Pot. Thiocyanate separately in about 50 ccs., and add other solution. Dilute to final volume. Keeps for months, and may be used again.

Dye:

Dye .. .	0.2 gms.
Acetic Acid (glacial) .. .	1.4 ccs.
Distilled water to make .. .	1 litre

Thoroughly dissolve dye in distilled hot water. Filter and add acid and dilute with cold water.

To tone a print, the film should be immersed in the mordant until the image practically vanishes. It should then be stained in the dye-bath from 2 to 15 minutes at 65 to 70 degrees F., according to the depth of tone required.

The effect of this type of toning is to replace the silver image in the film by one of pure dye. Thus heavy shadows will now consist of deep densities of dye, high lights will remain clear celluloid, and all half-tones will be portrayed as different densities of dye.

Consider what happens when a coloured light is projected through such a print. If the

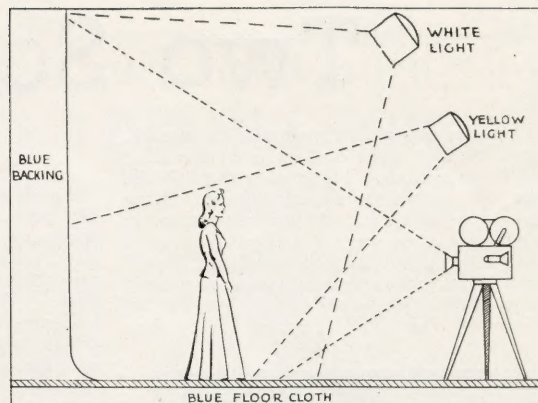


Fig. 1.

colour is identical with that of the dye in the print, then the coloured light should not be affected in any way. High lights and shadows will be equally transparent to it. All the light will be transmitted, just as if the whole film was clear celluloid. If, on the other hand, the colour of the light is complementary to that of the dye in the print, then the effect on the light will be identical with that of a normal silver image print.

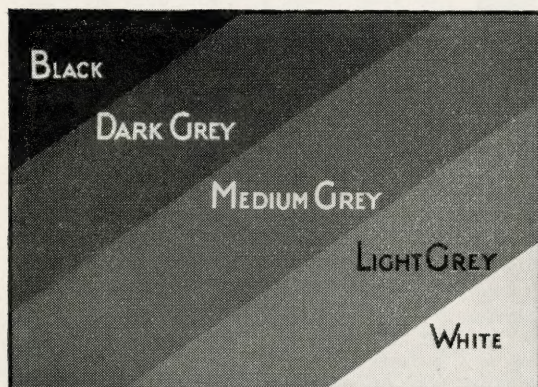
For example, suppose we dye-tone our print yellow. This can be done with the dye known as Auramine. (Note that when the chemicals are obtained, it should be stated that the photographic, not the microscopic quality of dye is required. The latter is cloudy and not perfectly transparent). Such a print, held up against a yellow light, should appear almost like clear film—the image should be nearly invisible. But held against a blue light, the print will appear with a full image, just as dense as if it were the original silver image.

Studio Work

Having made our Dunning print, we now make our way to the studio. Here we erect a large backcloth which must be painted perfectly smoothly with blue paint, and the floor also should be covered with blue-coloured cloth. In professional work a special Dunning camera is used, with double magazines, but for amateurs it is quite easy to wind two films together on to feed and take-up spools. What we now do is this: we load our camera with the Dunning print and fresh new panchromatic stock in contact, emulsion to emulsion, so that the Dunning print comes between the raw stock and the lens. The camera is put on a tripod and pointed at the blue backing.

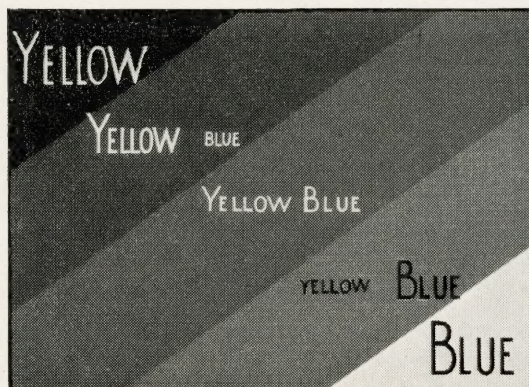
Figure 1 shows the set-up. The figure or figures to be superimposed on the background shot—in our example, a magic carpet—are placed in front of the camera, they are lighted with yellow light. The whole floor and backcloth are lighted with white light. Yellow light is absorbed by the blue backing, and therefore only blue light will reach the camera from the backing, and only yellow from the figures.

(Continued on next page)



Above:

Fig. 2.



Right:

Fig. 3.

retained, as the copy we are going to use has to be dye-toned, during which process mishaps might occur.

Having obtained our background shot, we proceed to dye-tone it. Dye-toning in preference to ordinary chemical toning should be used, since it is necessary that the image should be perfectly transparent. Kodak give the following formulae for dye-toning:

Two Scenes in One

Consider now what happens in the camera. First the blue light coming from the floor and the backcloth. This passes through the lens and reaches the Dunning print. Being blue light it is affected, you remember, in exactly the same way as if the print were a silver-image print. In other words, a "dupe" negative of the background scene is printed on to the raw pan stock just as in a contact printer. This will happen everywhere



Fig. 4.

except over those areas where the figures are obscuring the blue backing. What will happen in these areas? Only yellow light is arriving at the camera from them. As you remember, to yellow light our print behaved as if it were clear celluloid. Hence the camera-lens will form on the pan stock a perfectly normal negative image of our figures in these areas. The result should be a negative of our figures superimposed without ghosting on the background shot.

If the Dunning print is dye-toned very lightly, so that only a very pale image appears, it is generally possible to simplify the process a little by illuminating the whole set—figures and background—with white light, eliminating the use of yellow light altogether. The very thin dye-image will in this case hardly affect the white light coming from the figures, especially if incandescent light, which contains a large percentage of yellow light, is used.

There are, of course, a number of snags with the process. It requires rather a lot of light on the set. This is not only because there is an extra film in the gate through which the light must pass. This Dunning print, although in theory containing high-lights which are perfectly clear celluloid, in practice is apt to be stained very slightly yellow all over, acting as a very thin yellow filter. Yellow being approximately complementary to blue, even this very thin colouring is apt to cut out a great deal of the blue light reaching the camera.

(Continued from previous page)

Another snag is rather more formidable. No existing dyes cut off exactly the right spectrum colours required and no others. For example, although Auramine cuts out most blue light, it also cuts out a little yellow light. This means that the greater the thickness the dye in the image, the more yellow light will be stopped. Hence unequal amounts of yellow light will be transmitted over the area of the superimposed figures, and a very light image of the background will be printed over this area. If this image becomes sufficiently dense to be visible on the resulting negative, a somewhat more complicated process must be used.

This process is identical up to the point

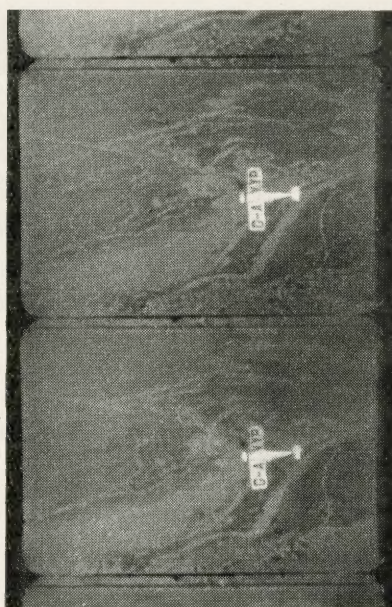


Fig. 5.

of producing a yellow-dye print. But after this print has been produced, it must be immersed in a blue acid dye. The cheap dyes that are sold for making those abominations—hand-tinted photographs, are the type required. Dilute such a dye with water, and dye the print again. It will be found that the blue dye will only take in those areas which are unaffected by the yellow dye. In other words, high-lights will be dyed blue, shadows will be unaffected and remain yellow, and all half-tones will vary between these extremes. Figures 2 and 3 show how a grey wedge when dye-toned in this way would come out, the size of lettering representing the intensity of the colour.

We now have, in effect, a yellow positive superimposed upon a blue negative. (Care should be taken to tone the blue and the yellow in such a way that the maximum density of dye is about the same in each case. In other words, there should be about the same density of blue dye in a high-light as there is yellow dye in a shadow). Using this print as before, we now light our set entirely

with white light. The blue light coming from the backing will be only slightly affected by the blue dye, lessening the contrast of the printed image, but only very slightly so.

The white light coming from the figures, however, will now be equally affected by blue and yellow images, and, therefore, however imperfect the dyes, providing their densities match, no background image will be printed over the area of the figures. An excellent if somewhat drastic test of such a Dunning print is to try to print it with white light on to a piece of pan stock. If the two tonings have to be perfectly matched, a mere grey fogging will result on the print.

Avoid Highly Coloured Clothes

It will be realised by now that the whole success of the process depends on only white light (or in the simpler process, yellow light) reaching the camera from the superimposed figures. Consequently it is important that such figures should not wear highly coloured clothes, or even use bright red lipstick! They should be dressed as far as possible in greys—any tones you like from white to black, but no colours. It would be most disconcerting to find a figure with his head completely separated from his body, because he happened to be wearing a blue scarf during shooting!

In order that the background scene shall be evenly printed, it is necessary that the entire backcloth shall be lighted perfectly evenly. This may cause some trouble, as the lighting of the figures must not interfere with it. For example, it is essential that no shadow from a figure should be visible on the backcloth or floor, yet the lighting of these figures should be matched as far as possible with the original lighting (whether natural or artificial) of the background scene, as we did in the travelling matte process.

New Dye-Coupling Developers

It is generally found that shots produced by this process lose something in quality and are inclined to be flat. This is more or less unavoidable; it is a defect generally associated with the method, just as a white or black line surrounding the superimposed figures is always associated with the travelling matte process. In the accompanying stills it will be noted that the background is (intentionally) rather over-contrasty in the original, but even so is inclined to be a little flat in the combined scene. A certain amount of flatness is, however, desirable in a shot like this, since it throws the aeroplane up into relief and enhances the suggestion of viewing from a great height.

Very recently some dye-coupling developers of the type used in the Agfacolor colour process have been marketed under the name of Chromatol. When film is developed in Chromatol a dye is formed as well as the usual silver image. The silver image can then, if desired, be bleached out, leaving a clear dye image. The writer has not yet had an opportunity of trying these developers, but they would seem to be a possible short cut to making a Dunning print. They are made by Photographic Accessories and Chemicals (P.A.C.), and can be obtained through most photographic dealers.

DO IT YOURSELF!

practical ideas for the handyman

ALL ABOUT YOUR PROJECTOR LAMP

Each month our contributor supplies a page of practical ideas: things to make and things to do. Suggestions for gadgets are welcomed.

By G. A. GAULD, B.Sc.

MY readers may remember that when the series of "Do it Yourself" articles was inaugurated, I expressed the hope that we would occasionally turn our workshop into a "talking shop" where mutual problems might be discussed and difficulties overcome. We have been very busy during the last few months and I think a change from the workbench will be welcome.

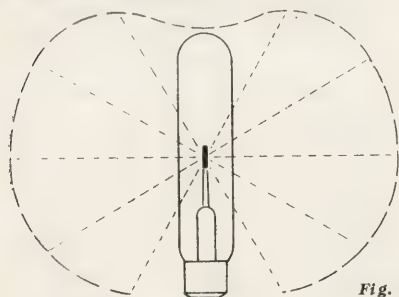


Fig. 1.

Since the series started, a number of readers have been good enough to write to me; some with useful suggestions for which I thank them; others with problems of a practical nature on which I hope I have been able to offer them helpful advice. Some of my readers have asked for assistance with definite problems, such as the alteration or adaptation of existing apparatus; other queries have been of a more abstract nature concerning perhaps, the whys and wherefores of standard practice. In this category, the old problem of transformer versus resistance constantly recurs.

If this may seem an elementary matter to the older hands, I would remind them that beginners are always coming along to the workshop. If the wise ones do not care to join us, we must ask them to carry on by themselves with their various jobs at the bench. We beginners will find a comfortable seat and, with pipes well alight and feet tucked well in around the stove, will endeavour, between us, to thrash out this troublesome point once and for all.

The whole of the bother begins with the lamp itself. Generally speaking, the lamp used in a substandard projector operates at a voltage below that of the usual mains supply, and therefore a transformer or resistance is required. To understand fully why this should be so, we must not only find out what limitations are imposed on the manufacturer in the construction of the lamp itself, but, in addition, we must investigate the further limitations imposed by the requirements of the optical system for which it is designed.

To simplify matters, I shall refer only to the type of lamp usually found in a substandard projector, for there are many other types available for other purposes. The Osram Class A.1 series is of this type. The lamps are tubular in shape and are designed to burn in a vertical position with the cap down. As the filament is in the form of a vertical grid, the maximum amount of light is emitted horizontally, along a line perpendicular to the grid, as shown in Fig. 1.

The direct emission of light is "gathered up" by the condenser, which concentrates the light into a beam, through the projector gate and into the lens. By placing a concave reflector behind the lamp, the light emitted in the opposite direction is thrown back to the condenser, so that nearly 100 per cent. of the effective light is utilised. Now a comparison of Figs. 2 and 3 will make it obvious that the nearer the filament is to the condenser, the greater the amount of light "gathered in."

A lamp is nothing more than a very special form of resistance, heated by the passage of an electric current to a white heat, emitting light. It may interest readers to know that the temperature attained exceeds the boiling point of iron and it is only by making the filament of specially tempered Tungsten that such a high temperature can be maintained. The filament is also surrounded by an inert gas contained within the glass bulb, to prevent the oxidation of

250 Watt Lamp				
Volts	Dia. of Bulb mm.	Filament type	Fil. Area mm.	Effic. Lumens per watt
50	32	Single coil	7 x 8	25.0
110	32	Coiled coil	11 x 10	22.5
230	32	Coiled coil	11 x 13	17.0
500 Watt Lamp				
50	63	Single coil	14 x 12	26.5
110	63	Coiled coil	13 x 16	24.0
230	63	Staggered	15 x 18	20.0

Fig. 4. The particulars given above are supplied by the courtesy of the General Electric Company Ltd., and refer to the Osram Class A.1 lamps, specially designed for use in substandard projectors. The lamps are supplied in a wide range of voltages and range in power from 100 to 1,000 watts.

the metal and consequent failure of the filament.

To withstand the intense heat, specially toughened glass, of high melting point, is employed in the manufacture of the bulb. Even then, it will be obvious that the glass must be kept at a reasonable distance from the filament, according to the amount of heat generated. Thus, referring to Fig. 4, it will be noted that the 250 watt lamps have a glass diameter of 32mm. and the 500 watt lamps, a diameter of 63mm. Because of

this, in the case of a substandard projector with a short focus condenser, the 250 watt lamp can be brought nearer to the condenser and will therefore be more efficient.

This does not mean that a 500 watt lamp is not efficient. By using a condenser of larger diameter and longer focus, as shown in Fig. 5, the same amount of light can be utilised as that of the smaller lamp in Fig. 3. While such a condenser may be quite satisfactory for an optional lantern or stage floodlight, it would be too large for inclusion in the optical system of a substandard projector. It will be clear, therefore, that a projector is not necessarily "hotted up" by an increase in the wattage of the lamp

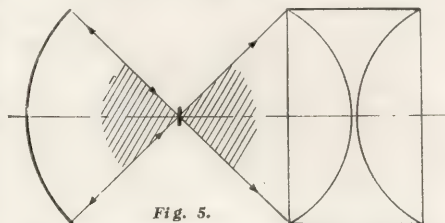


Fig. 5.

used; the optical design must be taken into account as well.

The wire used in a filament must be very thin. Imagine, for a moment, a very thick wire, say half an inch in diameter, heated to a very high temperature. Owing to surface radiation and conduction to the surrounding gas, the outside skin will cool off rapidly; but the core will remain at a much higher temperature, as the heat will first have to pass out to the skin; there is hot metal round the core, not a cool gas. To emit a brilliant light, the surface skin must be raised above a white heat. Under this condition, the core would be even hotter and might reach the molten state, in which case the wire would be in danger of breaking down altogether.

Now if the wire is made thinner and thinner until it is so thin that the difference in temperature between the core and skin is, to all intents and purposes, nil, the whole of the metal in the wire will radiate its heat equally and there is no danger of the wire breaking down, even though the skin is white hot. This is the condition required for a filament. To obtain this condition, the Tungsten wire used in a filament is of the order of one thousandth of an inch thick. Yet, the manufacturers have been able to make it sufficiently robust to withstand comparatively rough handling!

A filament behaves in exactly the same way as any other type of resistance, and if

(Continued on next page)

Fig. 2.



Fig. 3.



Your Projector Lamp

(Continued from previous page)

we remember our school Physics and Ohm's Law,

$$C = E/R$$

$$\text{or } E = C.R.$$

we know that in an electrical circuit, the applied voltage "E," is proportional to the resistance "R." The resistance of a wire is proportional to its length, which means that to use a high voltage, implies the use of a long wire when its diameter is already fixed by other considerations. Now a long filament is the last thing we want for a projector lamp.

Why the Arc Lamp Is Used

Strictly speaking, a condenser can only pick up light from a single point and concentrate it into the converging beam we require for the projector. Any spread in the source of illumination produces a certain amount of dispersal in the resultant beam. An exaggerated form of this is shown in Fig. 6. The rays originating from "X" pass through the condenser, along and between the lines "Y" and "Z" and actually fail to enter the lens at all. This accounts for the use of the arc lamp in the professional world, as this provides the most intense and concentrated form of artificial light known. In the same way, the filament of a projector lamp must be concentrated in the smallest possible space.

The manufacturer has overcome this difficulty in two ways. First, by reducing the applied voltage and therefore shortening



Fig. 6.

the filament; secondly, by developing several very ingenious methods of coiling the filament wire and arranging it on a supporting grid.

The single coil arrangement shown in Fig. 7 is used on the lower voltages; Fig. 8 shows the "coiled coil" type of filament, a single coil, coiled up again in the form of a spiral, used on higher voltages requiring a longer filament; and the "staggered grid" and "biplane grid" used in the high voltage lamps are just very complicated and more delicate arrangements of the single coil. A comparison of the grid areas in the fourth column of Fig. 4 is sufficient evidence of the superiority of the low voltage lamp, from the optical point of view, at least.

Advantages of Low Voltage Lamp

The figures for actual efficiency given in column five are also worthy of attention. Imagine that you are looking at an enlarged version of a single coil filament. Practically the whole of the wire will be visible throughout its length; that is to say, any light emitted from any part of the filament would suffer no obstruction. In the case of a coiled coil filament, however, at each side of the spiral where the coil is seen "end on," quite a fair portion of the filament is obscured by other adjacent parts; and therefore a small amount of the total light emitted in any one direction is cut off by other parts of the filament nearer the condenser. In

the case of the high voltage filament arrangements, this effect is even more pronounced.

This, coupled with the fact that the more complicated and more fragile filaments in the higher voltages must be operated at a slightly lower temperature, explains the lower efficiency of the higher voltage lamps in terms of actual light given out in one direction, per watt of power consumed.

To sum up, the low voltage lamp has the following advantages:—

(1) The diameter of the glass bulb is small and the lamp may be brought nearer to the condenser.

(2) The grid area of the filament is small. These two points ensure maximum optical efficiency.

(3) The electrical efficiency is high compared with the high voltage lamp.

All this means that for maximum efficiency, a projector lamp will usually operate below the mains voltage. If I have been successful in carrying my readers with me to this same conclusion, then I

hope I shall be equally successful next month when the "talking shop" will get down to this business of transformer versus resistance.

Mr. Gauld will be pleased to answer queries dealing with constructional matters. Questions on other cine topics should be addressed to the Enquiry Bureau, *Amateur Cine World*, 300/304, Gray's Inn Road, London, W.C.1. No coupons are required, but in both cases a stamped addressed envelope is requested. You may send as many queries as you like at any one time, but we shall appreciate it if they are kept relatively few and brief.

AN A.R.P. CARTOON

(Continued from page 316)

upwards and to carry the roof tiles with them, leaving the rafter framework. The bed is indicated by a small cut-out shape. The collapsing wall can be shown by cutting the vertical wall section into small 'brick' shapes and moving them progressively down to the floor. The lines of force disappear.

Diagram 30. This continues the previous shot. Arrows move towards the crater as indicated in the sketch (a), the lower wall first bulges outwards and finally breaks into 'bricks' which collapse on to ground on side of wall adjacent to crater.

Diagram 32. This continues the previous shot. The first floor is shown as if pivoting about point x. It swings downwards on the left side, and the debris and bed on it are shown sliding down to the left to pile up at the base of the house.

Diagram 35. A small house stands on the bottom of the frame near right corner. Small bomb comes down in direction of dotted line as at (a). It disappears inside roof. Small flash. (Note: In this case it is not desirable to expose complete white frames. The result can be obtained by placing a small piece of

PROBLEM CORNER

Replies from our Enquiry Bureau

BLOWN FUSES

We cannot understand why your projector should cause the fuses to blow when it is used on a D.C. circuit, particularly in view of the fact that you have put in fuses of a larger rating. On 200 volts, making allowance for the consumption of the motor on the projector, the current taken should not exceed about 6 amps. There is one possible explanation, and that is as follows. If the resistance is inductively wound, it will have a higher resistance on alternating current than it will on direct current (at any one setting) due to the back E.M.F. Perhaps, therefore, your difficulty might be solved by starting with all the resistance in circuit when using the projector on direct current.

It should also be remembered that there is a greater surge of current when the projector is first switched on than when it is running and the lamp has warmed up. Therefore you may need to use fuses of a higher rating than the rated consumption of the machine, to allow for this first rush of current.

HYPO-FERRICYANIDE REDUCER

The recommended proportions of the hypo-ferricyanide reducer are as follows: To a normal hypo solution (4 ounces of crystals to a pint of water) add 10 per cent. potassium ferricyanide solution drop by drop until the hypo solution is a very pale yellow. Put the film into this solution in whatever way is most convenient, i.e., wound upon a drum or upon a frame, as has been described in A.C.W. several times, and agitate throughout the bleaching operation until the film appears sufficiently transparent. The action is fairly rapid and vigorous, and therefore care should be taken to watch it all the time. When the action is complete or has proceeded as far as required, take out the film and wash immediately, and very thoroughly. This reducer can be obtained very conveniently in 'Tabloid' form.

bright tin at the point where the flash is supposed to occur, in such a position that it reflects light right back into the lens of the camera. The small flick of light can generally be discerned on the front of the camera and trained on to the lens. Three frames will be sufficient exposure for this). After that the upper part of the house can be cut into small pieces and distributed outwards and upwards.

Diagram 37. A normal type of house is shown in section, the lines being solid. Show the section under the stairs. If the cartoon is a black on white drawing, paint out portions of the lines of all parts of the house above the first floor, to break them up into dotted lines. The painting out should proceed progressively from the top downwards.

Diagram 39. This is a continuation of Diagram 37. The line dotting travels down to include every part of the house except the section under the stairs, as in sketch.

Scene 41. Reproduction of newspaper shots of collapsed houses. As these have been published they must have been passed by the Censor, but the normal rules of copyright will apply, and the consent of the publishers for their reproduction should be sought. You may be able to get actual photographs from your local newspaper office.

FAMOUS LIBRARY FILMS

No. 4

"VAUDEVILLE"

BY HAV BULLEID MA

BASED on the oldest of all movie stories, and relieved by only one "big" setting, *Vaudeville* owes its universal recognition as one of the most brilliant films of the German "Golden Period" to the fact that in it the four production phases of scenario-direction-photography-acting are inter-linked to perfection. For this it seems that credit should go to Erich Pommer, who never directed a film himself but invariably scored successes with films he supervised: thus, in Hollywood in 1926 he supervised Mauritz Stiller directing Pola Negri in *Hotel Imperial* for Paramount. Returning to Berlin, he supervised a batch of four films which all bore signs of Hollywoodism and cannot but be excluded from the "Golden Period." They were *Nina Petrovna* (*The Wonderful Lie*) and *The Hungarian Rhapsody*, by Hans Schwartz, *Asphalt* (*Temptation*) and *Homecoming* (*The Prisoner's Song*) by Joe May. Three of these are available on 9.5mm.

Pommer then proceeded to supervise two more big successes, *The Blue Angel*, by Josef von Sternberg, with Jannings and Dietrich, and *Congress Dances*, by Erik Charell, with Conrad Veidt and Lillian Harvey. Recently, in Hollywood, he was responsible for *They Knew What They Wanted*. After *Vaudeville*, E. A. Dupont also went to Hollywood, but failed to achieve any success. Later he made the indifferent *Moulin Rouge* and the interesting *Piccadilly* in England for British International Pictures, followed by *Atlantic*, which had traces of brilliance but fell far short of the masterpiece that such a theme might well have evoked.

American Critics' Enthusiasm

Vaudeville was received with particular acclaim in America. The result of *The Film Daily's* annual canvass to determine the ten best pictures of 1926 ran as follows:—

Variety (i.e., Vaudeville)	169 votes
Ben Hur	114 "
The Big Parade	108 "
The Black Pirate	108 "
Beau Geste	100 "

All the famous critics gave their ten selections: that of Donald Freeman in the American national magazine "Vanity Fair" read:—

Variety
There are unquestionably a few other pictures
but there is no use going into that.

The available version, though condensed with great skill, none the less suffers the inevitable characterisation, continuity and general dramatic losses in being cut to half its original length.

* * * * *

Convict 28 tells his story to the prison governor . . .

In Hamburg, "Boss," an ex-trapeze artist, runs a side-show assisted by his wife. One day a sailor brings along an orphaned girl known as Bertha-Marie: Boss, over-ruling his wife, accepts her into his troupe and she lives in their caravan.

Her seductive charm fatally tempts Boss, and he leaves his wife and child and travels to Berlin where he and Bertha-Marie set up as a trapeze act. Artinelli, famous trapeze artist of the Winter Garden Theatre, is looking for a partner to replace his injured brother: his manager makes contact with Boss, and the three duly appear at the Winter Garden.

Fame elates Boss. He wins heavily at cards and laughingly refutes the converse suggestion, "unlucky in love"; while, inevitably, Bertha-Marie and Artinelli come together. Then Boss learns the truth and, though tempted to fake a trapeze accident, instead challenges and kills Artinelli in his hotel room: and then gives himself up.

Such is the story of Convict 28. His wife is waiting for him; and he is freed, to go to her.

The very simplicity of this material allows footage to be devoted to intimate character studies that are impossible in more involved stories. Given the skeleton quoted above, the scenario-writer has very carefully chosen incidents, full of cinematic action-value, which will recount the story while allowing full opportunity for characterisation; for example, Artinelli and Klereck are greeted on their arrival at the caravan by a pailful of dirty water, flung out by Boss; contrast this bit of action, with its glimpses of the reactions of the three concerned, with countless similar scenes where the meeting has taken place without any attempt at adding a pictorial comment.

Consider also the incidents of the dripping tap and the stocking-darning, both being based on pure action, and fitting exactly into the pattern of the narrative and the characters involved. The other point of note about the simple narrative is that the whole story is told as a flashback. This was in no way original—it was used in 1919 in *The Cabinet of Dr. Caligari*—but never before nor since has it been so admirably exploited: a gloomy and sinister opening is made possible, in keeping with the story, and above all an artistically sound "happy ending" is logically yielded, complete with one of the most superb and memorable last shots ever put on the screen.

Triumph of the Cameraman

To the director and supervisor must go a large share of credit for rendering with such technical and dramatic skill this obviously inspired scenario, and for controlling with perfect balance a fine cast led by the already famous Jannings. But above all Karl Freund stands out. For the second time in film history, the camera left its usual objective detachment and became an integral part of the drama: it achieved fluidity and mobility, and its compositions were matters of studied artistry, adding to the scene a unique intimacy not yet understood by the vast majority of cameramen and directors.

This use of the camera was the inspiration of director F. W. Murnau for his 1925 production *The Last Laugh*, with Jannings, famous in particular because throughout its 6,900 feet it had only one sub-title. This also was photographed by Karl Freund. The full cinematic significance of these photographic effects will be explained later. It is worthy of record that throughout 1926, in which year *Vaudeville* took America by storm, not one solitary

(Continued on next page)

Production ..	UFA, Berlin, 1925.
Trade Review ..	January 21st, 1926. Distributed by Wardour Films.
English Release ..	September, 1926.
Length ..	8,400 feet.
Directed by ..	E. A. Dupont.
Production ..	
Supervisor ..	Eric Pommer.
Photography ..	Karl Freund.
Scenario ..	Leo Birinski.
Design ..	Oscar Werndorff.
Players :	

Emil Jannings	as Boss.
Lya de Putti	as Bertha-Marie.
Warwick Ward	as Artinelli.
Mady Delschaft	as Boss's wife.
George John	as the sailor.
Kurt Gerron	as the docker.
Charles Lincoln	as the actor.

Sub-standard Availability: Patheoscope Library, 4 "S" reels, 9.5mm., equivalent to about 3,500 ft. of 35mm.

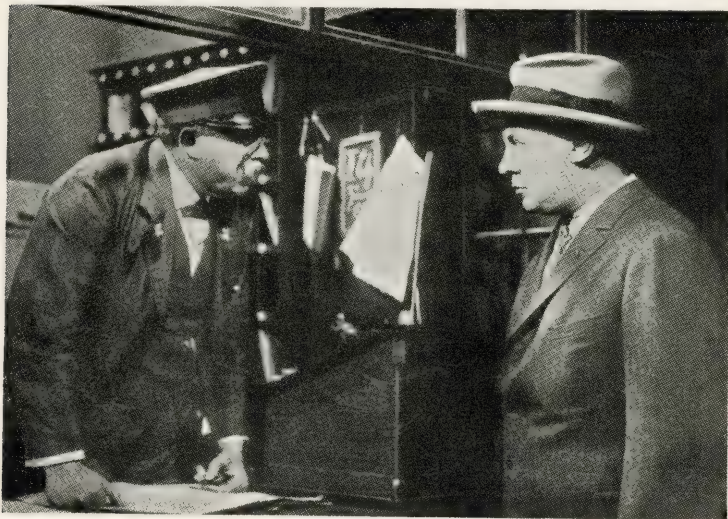
"Amazing...Magnificent...Marvellous"

(Continued from previous page)

mention of the film was made in the leading photographer's magazine "The American Cinematographer," which was the official journal of the American Society of Cinematographers (A.S.C.), whose motto was Loyalty-Progress-Art. There was, however, one indirect reference: the editorial comment in the August number on an article in "Film Daily" praising Freund's camera-angles, ran:—

Many of the angles mentioned in the article in question, according to Gilbert Warrenton, A.S.C., would appear palpably crude if they were incorporated in American productions, for the simple reason that they were discarded as obsolete in the Middle Ages of cinematography.

Mr. G. Warrenton never photographed anything of distinction himself, was merely unimaginatively competent: for example, his work can be seen in *Oh, Doctor* (late 1924, by Harry Pollard, with



Emil Jannings (on right) in a scene from "Vaudeville," described in detail in this critical commentary.

Reginald Denny). This, a pleasant comedy, is available from the Kodak Library on 16mm. It is thus possible to inspect the photography of *Vaudeville* and *Oh, Doctor* and compare one with the other; and it is very, very easy to see which is art and which is mere science.

The September 1926 "Picturegoer" said:—

Vaudeville is Germany's best effort to date; streets ahead of anything yet produced; it is as amazing as it is magnificent—the marvellous production of a drama that holds one spellbound.

Contemporary big films included *The Dark Angel* (Colman-Banky), *The Sea Beast* (John Barrymore, Dolores Costello), *Lady Windermere's Fan* (by Ernst Lubitsch), and *Stella Dallas* (by Henry King, with Belle Bennett and Ronald Colman).

* * * * *

Slow iris-in. L.S. The Prison Governor sits at a table. An accent light picks him out, and soft floods partly show a crucifix on the bare wall behind. A warden enters . . .

TITLE. "Bring No. 28 here to me."

L.S. The warden goes out . . .

F.L.S. Convicts file round, in a deep enclosure . . .

L.S. No. 28 is led away down a long, dull passage . . .

L.S. . . . into the presence of the Governor.

The composition, matching, relevant dramatic content, and timing of these shots are remarkable. Where necessary to preserve the slow tempo they are held before or after the normal commencement of the action. The governor induces No. 28 to tell his story, for the first time since his arrest ten years ago, showing him a letter from his wife entreating him to secure a pardon. Only the back of No. 28 is shown; due to careful posing and uniquely careful lighting and camera-angles, a great sense of sorrow and weariness is conveyed. *Vaudeville* has been referred to as "the film Jannings acted with his back to

the camera"; and indeed the grouping has, throughout the film, in many cases, been specially arranged to achieve this. Its effectiveness is as indisputable as its string of imitators.

The action then shifts to a fair at Hamburg, established in a few glittering long shots. Boss is shown in harsh, full close-up, jangling a bell and yelling the praises of his squalid side-show, the girls being separately introduced in hard medium-close-ups that are painfully uncompromising. The troupe then strips as far as permissible and proceeds into the "theatre," avidly watched by tough dockers. Boss shouts them in and takes their money; this admirable shot, Boss's back near the camera, is a study in composed movement. Within, we fade out on the uninspiring show.

At supper in their caravan, Boss and his wife and baby are shrewdly introduced by the famous dripping tap sequence, which is cinematically simple—pure contrasting of detail shots—but lifted into the ranks of minor masterpiece by the studied details of action:

thus, Boss carefully removes the last vestige of a drip from the tap with his finger; his wife pauses just in the act of cutting a round of bread; and, superbly, Boss pauses on the verge of a resumed spoonful of soup when he realises that his son is guilty and the tap innocent. The cutting is expertly fluid, cutting on action being arranged to change from close-up to mid shot and vice versa when Boss leaves the table. In addition, the confined space of the caravan is accurately portrayed, and the soft lighting adopted is admirable.

"She's Staying"

As Boss expertly fixes up his baby with clean nappies a sailor enters with a girl "We had a woman and her daughter aboard. The woman's dead." In mid shot the girl comes into view as she climbs the caravan steps. She is of distinct beauty, enhanced by nervousness. In close-up Boss's wife reacts with inevitable suspicion. Boss unashamedly likes this orphan, named after the ship *Bertha-Marie*; and takes up the hint to include her in his troupe: walking from the camera, in long shot, his wife openly speaks her dislike: Boss emphatically states:—"SHE'S STAYING." The wife sullenly gets out blankets: we somehow realise she has only just lost her prettiness of youth. The intimacy of the whole sequence is amazing; the audience is brought right among the characters. Drinking with Boss, the sailor says: "She dances well, and is good on the trapeze." He goes out. The girl cowers on her

bunk. Boss goes diffidently to his wife and suggests reviving their trapeze turn—and is rebuffed; the cool cynicism of this lumbering suggestion by Boss is accentuated by the swift and scornful reply of his wife.

Bertha-Marie is an undoubted attraction at the side-show. Boss brutally compares her body as she dances with that of his wife at the piano: and throws away his cigarette in disgust. The comparison is done by intercutting suitable shots with medium close-ups of Boss switching his eyes from one to the other. In the caravan, he bids his baby good-night, carefully fanning away a little cloud of cigarette smoke—another nice touch. In close-ups acted with studied perfection, as he undresses, he contrives not to look (except perhaps accidentally) at *Bertha-Marie's* preparations for bed.

Then the baby cries and she goes to the cot and Boss strikes her away with a force exaggerated in order to hide his real, dangerous feelings. This is emphasised in the montage of the sequence, the blow being partially repeated: in mid-shot the action is held right up to the blow: in the succeeding close-up four frames pass before Boss' hand appears in the picture. The girl limply beseeches forgiveness, but he resists her and pushes her aside and lumbers through the curtains to his wife. (End of reel 1).

A Significant Sequence

One evening, over-attracted by the dancer, a docker ventures on to the stage: Boss is instantly roused; a swift tracking shot ending in full close-up of the docker expresses the impinging of Boss's threat; he raises his hat in mock courtesy and moves away. Boss's wife watches, nervously, as she realizes the emotional conflict . . . Boss declares the show over. Cat-calls greet him, but the audience files away. And his wife sobs on a bench in the empty, drab tent whilst Boss goes to the girl.

At the Winter Garden, Berlin, a show is indicated by straight shots of several turns, one being intercut with shots of the audience

(Continued on page 326)



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The posts in the foreground fulfil a dual purpose. They strengthen the composition by providing the scene with a base instead of just an empty space and assist perspective. It is a common mistake among beginners to include foregrounds which are innocent of any distinguishing feature—so much waste space, in fact.

UNIQUE CAMERA WORK

(Continued from page 324)

with a rather unsteady dance. Boss picks her up and throws her . . . and it is Artinelli who makes the catch. Then,

C.S. A hand switches off the light.

TITLE. "Three o'clock. Closing time!"

C.S. Artinelli has stolen a kiss.

M.S. The manager restores the light.

M.S. The party makes to disperse

MIX TO

C.S. Hats are taken from the rack. Fade out.

TITLE. Next morning, at the Artists' Cafe.

. . . Boss is shown playing cards. The logical sequence of ideas is the key to the constructional perfection of *Vaudeville's* scenario: one has sensed already that he will be lucky at cards . . . Meanwhile Artinelli contrives to get the girl into his hotel room; four shots in this sequence are quoted as a particularly fine illustration of the subjective use of the camera. After Artinelli has placed his (clean) shoes in the passage,

C.S. He very carefully closes the door.

C.S. His head, listening . . . TRACK UP TO:—

F.C.S. his ear . . . VERY SLOW MIX TO:—

L.S. Bertha-Marie's feet approaching, along the passage . . .

C.M.S. (TRACKING SHOT) she approaches, along passage . . .

L.S. (TRACKING SHOT) (as seen from her eyes) the door; he comes out and picks up his shoes, looks up and smiles as he sees her.

Boss is lucky at cards.

As Artinelli struggles for a kiss, the camera sways in a manner reflecting the man's abandon. A routine symbol with the venetian blind covers the seduction.

Imaginative Lighting

Later the unsuspecting Boss asks Artinelli to take Bertha-Marie to a fete: the reactions of the two are fraught with cynical humour. At the fete they are seen by an actor of their company. At 4 a.m. Boss sits moodily on his bed, wondering. Though Jannings had a masterly command of expression, Freund assisted him as can readily be seen by comparing the lighting of this close-up (worried, uneven light accentuating frown and shadow on right eye) with that used for the close-up at the card game (uniform, symmetrical, no hard shadows). Pausing to repair her make-up, in a mirror close-up skilfully contrived, Bertha-Marie enters their room, sees Boss's eyes flick open, but knows she can manage him: and does so, at his challenge. He stands, back to the camera, almost completely reassured, as the scene fades out. (End of reel 3).

For the sustained perfection of its film technique, the last reel of *Vaudeville* stands ahead of anything else available on sub-standard film (including reel 4 of *Potemkin* with the Odessa Steps sequence) and should definitely be seen at least once every year by everybody in any way connected with films, amateur or professional. Though an "S" reel, it contains only four sub-titles, and can be shown on any 9.5mm. projector—the loss, if no still device is fitted, being negligible.

Emil Jannings dominates this last reel. Born in 1886, his films include *Dubarry* (1918), *Waxworks* (1921, with Werner Krauss and Conrad Veidt), *Quo Vadis?* (1924); then, in 1925, *The Last Laugh*

watching through binoculars, the performers being seen as multiple images in the glasses, by the convex mirror effect. Artinelli is introduced as an unaccustomed member of the audience. He leaves with Klereck, his manager, who later sees, in an adjacent show, Boss and Bertha-Marie doing a trapeze turn. Their turn over, they proceed to their caravan where, in a sequence of frothy brilliance, Boss fans the girl with a towel and mops her face.

An effective close-up of Boss from the girl's eyes shows the flapping towel: there occurs here a rare technical error: the tempo of the towel-flapping varies between shots, and the cuts are incorrectly situated in regard to the flapping cycle. A counter close-up of the girl from Boss's eyes shows the towel removed and Boss's hand fervently touching her delicate skin. The embrace that follows is photographed in full close-up with beautifully rendered light and shade. Meanwhile Klereck reports his find to Artinelli, who is impressed . . .

They call on Boss as he flings out his basin of water: and talk business; and Artinelli sees Bertha-Marie at the window: and partnership is agreed. They go off and Boss re-enters the caravan, to be greeted by a hole in a stocking which he proceeds to remove and darn. The above is perfectly conveyed without a single subtitle. Then Boss nonchalantly mentions the proposal and smiles a superb smile at the girl's thrilled enthusiasm . . . (End of reel 2).

"Sensational Brilliance"

The action now logically proceeds to the point where "The Three Artinelli" take the stage together at the Winter Garden. Great shafts of light dramatically pick them out against a black background. The orchestra strikes up. They climb the rope ladders and gain their platforms near the roof. Their turn is presented with sensational brilliance: the camera has complete mobility, some shots being taken from a platform representing a trapeze, which must have given Karl Freund the germ of the "flying camera" idea. The audience reactions are also admirable. It appears that doubles and back-projection were used for one or two shots, but so few and so carefully intercut that they are completely lost in the brilliance of the whole. The anti-climax of the climb down is obviated by intercutting audience reactions in which glasses are used to lend an effective fringe to their corresponding "seen" close-ups. The show fades out as the curtain descends.

In her dressing room, Bertha-Marie and Boss revel in their success. Artinelli waits, shown plainly as a menace, sinister and diffused against a dead background. He gives the girl a ring. Boss is puzzled, then pleased. Then the company celebrate. In opening long shot, filmed through an electric fan, the party is seen to be already very gay. Boss snaps a rhythmic finger with the rest. A hat, flung away, lands on the out-of-place Klereck. Bertha-Marie takes the table

— This Series —

of descriptive commentaries on popular classics began in our Dec. (1940) issue with "The White Hell of Pitz Palu." "Metropolis" was dealt with in the January issue, and "The Lost World" last month. Each article gives full particulars of technicians and players, story, theme and production, direction and design, acting, photography and montage. Next month: "The Covered Wagon."

and *Tartuffe*, by F. W. Murnau, and *Vaudeville*, followed by *Faust*. He then went to America and made six films, including *The Patriot* and *The Last Command*, after which the talkies caused his return to Germany, where he made *The Blue Angel*. He has twice since left retirement, by request, each time with indifferent results. In *Vaudeville* he had excellent support from Lya de Putti (*Manon Lescaut* and *The Informer*), Warwick Ward (*The Wonderful Lie* and *The Informer*), and Mady Delschaft (*Cinderella*). (Films quoted are available on 9.5mm.).

The settings of *Vaudeville*, production of which overlapped the starting of work on *Metropolis*, were by the same architect-designer,

IN FAMOUS FILM

Oscar Werndorff. So real are they, one hardly realises they were studio designs. "The Bioscope" of 12/1/1926 remarked:—

With a degree of emotional intensity seldom reached on the screen, is presented this violently passionate, yet always human, drama, in settings which express the glamour and excitement of circus and vaudeville life with a realism never before approached.

The last reel opens with a shot of a drawing on a cafe table that eloquently explains the truth: Boss comes to the table, and the drawing is concealed by an arm; he goes—but returns for his forgotten cigarette-case: made suspicious by the elaborate nonchalance of the waiter, he looks down and sees the drawing . . .

C.M.S. (his back to camera) he stands, looking at the drawing.

C.S. (from over his shoulder)—his hands on the table . . .

C.M.S. Slowly he raises his eyes, turns his head . . .

M.S. (PAN) (from his eyes) the camera sweeps, with increasing speed, round the cafe.

M.S. (low angle) he holds the table above his head and hurls it . . .

C.S. . . . down on the floor . . . it smashes to pieces.

M.S. (outside) Klereck and the actor realise what has happened.

C.S. Boss stands, his face quivering with jealousy and rage.

M.S. (outside) Klereck nervously moves away.

M.S. Boss plunges through the revolving doors, up to the actor and . . .

C.M.S. . . . demands the truth . . . he replies . . .

TITLE. "Boss, it is true I tell you. I saw them yesterday evening."

C.M.S. He edges away. Boss stands alone.

TITLE. That evening the time came for the Artinelli to appear at the Winter Garden.

M.S. (Fade-in) Artinelli dons his black cloak.

C.S. Boss, full of conflicting thoughts. Waving lights are super-imposed. MIX TO C.S. Artinelli on trapeze.

C.S. (feet only) he jumps off.

L.S. . . . leaves his trapeze, completes double somersault but Boss's hands are short; he falls . . .

L.S. . . . he falls . . .

L.S. (tracking shot, vertically downwards towards the audience below) . . . they rise to their feet.

L.S. the trapeze continues swinging . . .

L.S. (from high in the roof) commotion in the audience.

M.S. horrified members of the audience.

M.S. (looking vertically downwards) Artinelli lies still. MIX TO C.S. Boss shuts such thoughts from his mind.

M.S. Artinelli, awaiting their call.

C.S. Stage manager switches warning light.

C.S. Warning light on.

C.S. Orchestra conductor's baton taps.

. . . and then the performance starts, spectacular in itself, but here given tremendous extra drama by the conflict depicted in Boss's mind and the suspense of wondering whether the "accident" will happen. Klereck, overcome with anxiety, leaves during the act. Swinging on the trapeze, Boss is conscious of the sea of eyes and the applause, which he mechanically acknowledges. The eyes are a memorable multiple-exposure, superimposed on light flashes. The close-ups of Boss on the swinging trapeze are superlative. Long and mid shots of perfect composition and sure direction vividly portray the enthusiastic applause of the vast audience. Then, without incident, the show is over.

Photographic Artistry

Back to the camera, and deadly still, Boss waits in darkness in Artinelli's room; as the door opens, light plays on his shoulders—another detail of photographic artistry. Artinelli is shakily drunk and

C.M.S. he sways as he looks at . . .

C.S. (camera wobbles drunkenly) . . . Boss . . .

C.S. Artinelli looks, with watery eyes.

FC.S. Boss looks, with menacing gaze.

Again, the camera has been used subjectively, with perfection. The angles employed throughout the fight that follows are chosen with great skill, and incorporate a certain symbolism. The last shot of the fight is laden with chill horror: struggling, Boss and Artinelli drop out of camera range, but the shot is held, looking across the room towards the bed. Then at last a hand appears, with

a knife: but drops, defeated. And then Boss stands up. He shudders; passionate rage has left him.

He goes back to his room; Bertha-Marie smiles up from bed as the light goes on: then looks puzzled at his appearance: he counters with a look of mock amazement, goes to wash-stand and pours out water; and as he immerses his hands the water is stained with blood. The girl cries out: he walks relentlessly away. Through the door she sees Artinelli's body (shown by C.S. of one hand on the floor) and cries out again after him. He proceeds mechanically down the stairs, deaf to her desperate "EMIL" (curious use of real name of actor, as Boss's christian name is unstated) and heedless of her stumbling rush down the stairs. He passes the wondering porter, hails a taxi, states "Police Station" and . . .

C.S. sits tensely down. MIX TO C.S. Convict 28, his story told . . .

L.S. the prison governor walks round to him, takes his hand, silently intimates that he has repaid . . .

C.S. slowly the convict raises his head: and now there is a light in his eyes, and the suspicion of a smile upon his lips. MIX TO



Back lighting is of considerable assistance in a subject such as this in which several images overlap. Note how clearly each head stands out.

L.S. (from within) the great doors of the prison swing open, and beyond there is the joyful beauty of sparkling sunshine, with lofty poplars swaying in the wind, singing of freedom and peace.

The Old and the New

In one of his shrewd and penetrating film criticisms in "The Sunday Times" a week or so back, Dilys Powell lamented the impossibility of going back to an old film and so drawing adequate comparisons between the old and the new. "What was the look on the face of the young Mongol in 'Storm Over Asia' just before he was shot in the back? Was that famous wink in 'Metropolis' dreadful as one remembers it?" Mr. Powell can, of course, refresh his memory of these two films quite easily, for they are readily available in substandard versions, although it is true that other films he mentions are not obtainable from the libraries.

A recent screening of "The Cabinet of Dr. Caligari" prompts him to doubt the value of the technical advances made in the last twenty years. "In some ways, indeed, technical proficiency has militated against aesthetic values in the cinema. The ability to construct colossal realistic sets has stifled the desire to create the imaginative background . . . In another direction, too, 'Caligari' makes one question the progress of the past twenty years. Is this style of acting, with its broad, crude, traditional gestures of grief and horror, so much inferior to the 'natural' style of to-day? . . . I would suggest that there are still films (historical films, for instance) where a certain degree of stylisation in the playing would be an advantage; just as there are still films which would gain by imaginative instead of rigidly realistic backgrounds."

Readers' Films Reviewed

AIR MAIL. By the Hyde C.S. 300 ft. 9.5mm.

The difficulties of wartime production have caused the producers of this film to leave undone those things which they ought to have done; but they have also done those things which they ought not to have done: and the war is not to be blamed for that.

The plot certainly offers opportunities for action, but is treated too solemnly, so that it appears naive. The story, briefly, is this: A boy, scion of a wealthy family, is kidnapped while playing with his model aeroplane, whereat his sorrowing family lament excessively, particularly when they are required to fork up the ransom. But the boy has Ideas and, being lightly held in a deserted mansion, launches his model aeroplane, to which a message has been attached, conveniently at the feet of two anglers nearby. They call the police, the crooks are arrested and the boy is restored to the bosom of his family.

As a serious story this is all right for a boy's magazine (and, the cynic would say, is therefore all right for the average cinema audience, but we prefer to credit the amateur with discrimination). A boy wants the stories in his twopenny "blood" crammed with action, no matter how improbable, and he has no time to spend over considerations of character. Most of the popular heroes of juvenile fiction are either sexless or have never exceeded the mental growth of their readers.

It is not always possible for movement within the frame area to conform to the composition of the scene, but here is a case in which it could well be arranged. The right hand figure should preferably be not so close up to the foreground for in his present position interest is divided between him and the other figure. A better position for him would be at the stone just behind him, so that the path of both men leads into the picture.



300 ft. is sufficient for a comparatively bald narration of this story, but it gives no opportunities for anything else. And without some attempt at character delineation and imaginative treatment it remains too juvenile, for our tastes, at any rate. The incidental deficiencies of the plot and of the construction also contribute to this effect.

Yet, in its essence, the story as such offers a wealth of possibilities, provided it is realised that it is only a fragment—a brief series of related incidents. It is because they have tried to make a complete story of it and to engage our sympathies for characters that

Amateur films of any size, subject and gauge may be sent for review. Those that reach a reasonable standard of merit are awarded a Leader. A special animated Leader is given for films that are particularly noteworthy. Please do not send us your film until we ask you to, but first advise us that you have a film you wish reviewed, stating its length and gauge. We will then reserve a date for screening it and inform you accordingly. Please do not forget to enclose the cost of return postage with your film. Address: The Editor, "Amateur Cine World," 300/304, Gray's Inn Road, London, W.C.1.

By THE EDITOR

are inadequately presented, that it fails in its purpose. It is as if they have put a suit of clothes on a skeleton and bid him take his place in society.

For our part, we raise a surprised eyebrow at a kidnapping that is carried out in a public recreation ground, the boy being carried kicking and struggling to the car, at the insouciance of crooks who put him alone, without surveillance, at a widely open window, out of which he could have clambered without much difficulty but through which he prefers to launch his model plane; at the blessed pre-occupation of the two anglers who are apparently too far away to hear the boy's shouts but not too far for the plane to reach them, at the unethical conduct of the police, who permit him to walk out of the house and return home alone.

To echo Ambrose Bierce, "can such things be?" Not really, but if it is not demanded of us that we take them too seriously, these incidents can afford adult entertainment. Our villains must not be compounded only of villainy, our heroes

and then released, let him be a normal boy. And let his father and mother be people instead of just sorrowing parents.

Very well, then, let us plan a new "Air Mail," with incidents that run parallel to the present film. We are first introduced to a meet of a model plane club—a good beginning that could not easily be bettered (the credits, by the way, thank the local aero club for their collaboration). Then a chauffeur-driven car of a popular, comparatively inexpensive make (one expects a Rolls or similar thoroughbred) comes into the picture. The chauffeur solemnly gets out, walks round to the side and opens the door for the boy, thus clearly indicating Wealth.

Let us hasten to add that we don't know any more than the Hyde C.S. how the plutocracy behaves, but we feel quite sure that they only act that way in comedies. One feels that this lad of fourteen or fifteen would have been out of the car before it had stopped and nipped down to the aero club gathering.

This insistence on the impressive dignity of money is too ostentatious to be anything other than mildly funny. Of course, the family must be shown to be rich, for one does not kidnap anybody who has not got both a town house and a country house, but one does not need to give away handbills setting out their status.

Why Bother?

Why bother to have a car at all, or go to the expense of hiring a chauffeur's outfit? The rich have been taught how to walk. It is simpler to film the exterior of the largest and most imposing house one can find and then to have one's characters walk about the garden as if thoroughly at home in it—except, of course, that it wouldn't be the garden at all, but a quiet corner of the nearest public park.

In our amended version of "Air Mail" we should begin, as the Hyde C.S. do, with the gathering of model aeroplane fans. Then father and son would come into the picture. The boy's eyes light up as he looks at the scene (in the present film he is seen to express emotion only once, and that when he registers dejection when shut into a room of the deserted house).

Father should have some idiosyncrasy. It would be a nice touch to have him display a streak of meanness, so that the demand for ransom agitates him shockingly. Parents don't normally think of money when their children's safety is at stake? True, but kidnapping is equally rare in this country.

In the background is a car—the kidnappers'; and here it is essential for the successful prosecution of the business. In "Air Mail" we got rather mixed up with the two cars, when only part of each was seen and the six or seven characters not yet properly introduced, so that we wondered

must not be too noble and resourceful. "The good end happily, the bad unhappily," said Oscar Wilde, "that is what fiction means."

Let us make the crooks a little more believable; let us give them a character instead of a mould. Instead of being presented to us as puppets, motivated only by villainy in the abstract, so that we do not in the least care if they succeed or fail, get caught or get the money, let them be given a personality which can be credibly accepted. And instead of the boy being merely a person who is carted off to a deserted mansion

who was who and why they suddenly changed places in what we took (carelessly, perhaps, but then film producers must make provision for the careless person) to be one and the same car. In later shots the situation is plain enough.

One of the thugs could be seen assiduously working out a crossword puzzle; another could be rolling a cigarette. The point is that they should be given something to do instead of just looking thoroughly base; and their actions—even simple ones like these—will be an index of their character.

In the Hyde C.S. film the boy gets out of the car, arrangements are made for him to be picked up later, the car drives off, and he goes towards the crowd. But it is noticeable that he does not mix with them and for all the pleasure he appears to derive from their company, he might not be there at all. Yet it seems that he must have gone to the club meets quite a lot, otherwise the kidnappers would not have known where to lie in wait for him. There should be greetings, back-slappings, boyish rivalries and jests.

His aeroplane flies apart from the rest. He retrieves it and is set upon by the kidnappers, who carry him, kicking, to their car. In the background children are playing. One could have wished they had displayed a little more awareness (if they had to be there at all) and at least have run up and possibly given chase, *a la* "Emil and the Detectives."

More Interior Shots Needed

The car goes off and eventually arrives at a derelict house, the crooks thrust the boy into an upstairs room—and that is the last we see of them until, in medium long shot towards the close of the film, they come out of the house with the police. Probably the producers intended to take further shots, but were unable to do so because of the war.

We understand that lack of petrol prevented them from getting to the house, but almost any interior will do for the room in which the crooks foregather. And foregather they certainly should, with occasional peeps at the captive to see that he hasn't got out through that window.

Intercut with shots of the kidnapping we should like to have seen shots of father walking placidly homeward. The boy could yell for him. He could start suddenly, as if he had heard; and then would follow a shot of a hand pressing a motor horn, showing that he had been surprised by the near approach of a car, into the path of which he had been blandly walking. As the kidnappers' car reached its destination, father would arrive at the gates of the palatial pile which, for the purposes of the film, is his own. There would be no need for him to trespass, since the cut to the desperados entering *their* house would carry over his walk up the drive to *his*, and the next shot of him could be a close-up of him opening the door—any door.

The chauffeur returns to the recreation ground, looks round once or twice and drives off. Then follows a somewhat wearisome sequence in which mother is told that her son has been lost, at which she weeps copiously, surrounded by her daughters, one of whom (and she ought to have known better) holds out a photograph of the boy for mother to see.

A sequence such as this, in which everyone looks distressed and ill at ease, is a little embarrassing to the audience. Further, since

the tale is so improbable, we know that these paroxysms of grief have no foundation, and we are therefore a trifle impatient of them. It is all too heavy-handed, an effect to which the camerawork contributes markedly; for there is not enough change of angle, no fluidity of camerawork, no expression of character; just pain and tears.

One realises, of course, that the field of view is limited because reasonably close shots had to be used to hide the fact that the room is not of that size and opulence which the producers have been trying to suggest. But instead of being content with one medium shot, it would have been better to have had numbers of close shots filmed, perhaps, against plain walls or canvas flats or a sheet—anything so long as it is of a negative, unobtrusive character.

carefully, since it is the key one of the film. It is not enough for him suddenly to write the message and insert it in the plane.

The plane flutters down at the anglers' feet. They look about them mystified, take it up, read the note. Then we get a shot of feet running, and very soon after the police are entering the house. What a lot has been missed out!

If you were to be sent, in such improbable circumstances, a message—and in a schoolboy hand at that—to the effect that somebody was being kept prisoner, you would almost certainly think it was a joke. Let the two men be seen to have similar doubts. They walk uncertainly to the house, but as they see the boy at the window, part of the doubt goes; but still they are by no means convinced and go forward.



Attractive though it is, this shot narrowly escapes being a bad composition, for the skyline cuts across the middle of the picture, dividing it in two. Were the horizon straight, the effect would be displeasing, but its undulating nature saves the shot.

We would have preferred to have had no tears at all and certainly not a static group symbolical of sorrow. Let us have a light touch, since the heavy one has not served. Mother could be playing bridge, dividing her attention between the game and the distressing news.

A hand slips a note through the letter-box, maid retrieves it and takes it to father. It is a demand for a ransom of £200. There seems to be some consternation at this—a disappointing reception for the quite remarkable generosity of the kidnappers; for this surely would not be an impossible sum to one who employs a chauffeur and at least one maid.

Back to the deserted house. The boy sits alone at the window. He sees two men fishing and bawls out at them, but they do not hear; and significantly enough, neither do the kidnappers. In the new version of the film we should not have the boy shout at all; let him realise that his chance of rescue rests on the exercise of cunning. He stares out of the window, grimacing in the forlorn hope of attracting their attention. Cut to father staring dejectedly out of a window.

Son has an idea. Cut to close-up of model plane on floor. Cut to boy looking at it thoughtfully. Back to plane. He makes a step towards it, then goes to the window uncertainly, and looks out. The plane again. He tiptoes to the door and listens. The point is that this sequence must be built up

The boy gesticulates wildly, pointing downwards. Cut to one of the crooks, sitting on a box, as if on guard. He hears a movement, gets up, peers about. That clinches it for the anglers. They dart behind a bush. Crook looks up at boy, who backs away quickly. Crook is suspicious, looks about him again and then calls to his mates. One comes out; they confer and start to search round about.

Now we introduce an element of suspense.

Will the anglers be discovered? Garner with shots to taste. At last one of them makes off, while the other remains on guard. The crooks do not like the way things are going. They decide to remove to another hide-out. A conference. The car is started up. Will the police be in time? Cross cutting is needed here.

At last, just as it seems that the kidnappers have got clear, the police car arrives on the scene. Crooks run back into the house; one tries to make off across country. A rough and tumble inside the house, but the police must not have it all their own way. Final subjection of the crooks. Fade out.

Fade in to a meet of the local aero club. A car pauses near by. Father and son look out. But the car goes on a little distance, stops by a stretch of water. The boy gets out, pokes about in the back seat and brings out—a model boat. The end.

FILM distributors are apparently not fixing their release dates so far ahead as they used to do, which is understandable in these uncertain days. The latest release list for March with which the Cinematograph Exhibitors' Association can supply me gives hardly more than a dozen films. They are as follows:—

Brother Orchid (Warner), a sophisticated gangster comedy directed by Lloyd Bacon and featuring Edward G. Robinson and Ann Sothern. Edward G. Robinson throws up his gangster life to become a novice in a monastery but finds his gangster training useful again when one of his old rivals tries to interfere with the monastery's livelihood.

John Smith Wakes Up (British Lion), a British film directed by youthful Jiri Weiss, is a fantasy showing what happens to John Smith, a typical easy-going Englishman who has an accident and dreams that he wakes up in a Britain conquered by the Nazis.

Laddie (R.K.O. Radio), directed by Jack Hively, is a romance adapted from the novel by Gene Stratton-Porter; it is chiefly notable for its outdoor settings of farming life in America.

Meet the Wildcat (General Films), directed by Arthur Lubin, is a somewhat ordinary kind of comedy in which a young woman reporter continually pokes her nose into the affairs of a young man she believes to be "The Wildcat," a thief of valuable paintings; not surprisingly he is actually a detective trying to catch the real Wildcat.

Old Bill and Son (General Films), directed by Ian Dalrymple, is an up-to-date story of Bruce Bairnsfather's "Old Bill."

The Film Wore Crutches

Street of Memories (20th Century Fox), director: Shepard Traube, is a study of social conditions with romantic interludes in which a rich young man, losing his memory, endures hunger and unemployment and meets the girl before he recovers his memory again.

The Bride Wore Crutches (same distributor, same director) is a somewhat uninspired made-to-measure film of newspaper adventure in which a young reporter tracks down and captures some bandits.

The Man Who Talked Too Much (Warner), director: Vincent Sherman, and featuring George Brent, Virginia Bruce, Brenda Marshall and Richard Barthelmess, is a thriller in which a crooked attorney, when his young brother is "framed" for murder, goes straight and tracks down the actual murderer; this film has a good cast, and suspense and interest are skilfully maintained.

Drums of the Desert (Pathe) is an extremely poor version of what must surely be one of the oldest plots of popular fiction; Legion officer falls in love with fiancée of best friend, is captured with girl by Arabs, best friend goes to rescue and is shot, but just lives to bestow blessing.

Fingers (Warner) is a British thriller directed by Hubert Nason and featuring Clifford Evans, Leonora Corbett and Elizabeth Scott. It concerns the adventures of a young "fence" who deserts his East-End girl friend for a society girl, only to discover that his first choice was better. Much of the film is devoted to contrasting life in Aldgate and Mayfair, at the expense of the latter.

All This and Heaven Too (Warner) has Bette Davis and Charles Boyer in the principal roles. Direction is by Anatole Litvak.

Honeymoon Deferred (General Films), director: Lew Landers, is a mystery drama in which an insurance detective, consistently hindered by his wife's co-operation, unravels a complicated murder mystery.

Another Deanna Durbin Film

Too Many Girls (R.K.O. Radio) is a film version of a musical comedy of American college life; it was apparently very successful on the stage, but makes a somewhat poor film.

Angel from Texas (Warner) with Rosemary Lane and Eddie Albert, is a theatrical comedy of a stage-struck girl who goes to New York, meets with failure, is given a part in a tragedy financed by her boy friend, and achieves success and happiness when the tragedy misfires so badly that it is accepted by the public as an uproarious comedy burlesque.

Finally there is *Spring Parade* (General Films), another Deanna Durbin film directed by Henry Koster. It will be amusing and acceptable to those who are prepared by the warning that it is perhaps the least good of her films so far. This is largely because it is a film very much in the *Congress Dances* style, which hardly gives sufficient range to her wide talents. It is not, however, a film which you can afford to miss.

This is obviously not a very exceptional bunch and among them the one which I feel tempted to dwell upon at any length is the Bette Davis film, *All This and Heaven Too*. I mentioned this film last month by way of contrast to *They Knew What They Wanted*, and it seems to me that there is something to be gained by pursuing the contrast somewhat further than I was able to do then.

The film opens in an American girls' school in the middle of the last century. The girls are scandalised by the appointment of a new French teacher, Mademoiselle Desportes, who has been involved in a scandal in Europe. When she realises that her reputation has run before her, she decides to tell the girls her story. We then see her journeying on a Channel steamer from England to France. An American clergyman, Henry Field, introduces himself to her on the boat. Later she arrives at the chateau of the Duc de Praslin to take up an appointment of governess of his four children.

The household is made unhappy by the inordinate affection of the duchess for her husband which excludes every other thought or interest from her life and which, because it is not returned in like degree, makes her the impulsive victim of frustration and jealousy. Shortly after the arrival of Mlle. Desportes the youngest child, Raynald, is taken out against her advice by the duchess when he has a

This Film Is

cold. He develops diphtheria and his life is saved only by the attentions of Mlle. Desportes.

Some little time afterwards when the duchess is alone in Corsica at her father's house, the duke takes Mlle. Desportes and one of his children, Isobel, on an innocent visit to the theatre. The occasion gives rise to malicious gossip in the papers, which are sent to the duchess by her maid. The duchess and her father return post haste and summon Mlle. Desportes to give an explanation. She is prevented from leaving the house only by the duke's pleading for the welfare of the children. The duke appears again with his wife at public functions and the storm apparently subsides. The duke is no warmer towards the duchess when they are alone, however, and as the result of a further quarrel between them she refuses to accompany the others on a visit to the duke's home in the country at Melun.

In the inn at Melun Mlle. Desportes talks to the duke for the first time of herself, and they reach the pinnacle of their relationship of deeply sympathetic friendship. On the return from Melun the duchess again creates a scene and dismisses Mlle. Desportes, who decides to leave. She spends the next months of her life at a boarding house in extreme poverty owing to the fact that the duchess refuses to send her a reference. When the duke on a visit learns of her plight he returns determined to obtain the necessary letter. To revenge herself, the duchess refuses it and in a fit of rage her husband murders her.



Mlle. Desportes (Bette Davis) places a posy on the grave of the Duc de Praslin. (Opposite page). The Abbe in the Duc's household who plays a part in the intrigues against Mlle. Desportes. Scenes from "All This and Heaven Too."

Mlle. Desportes is arrested and tried for being implicated with the duke in the murder. To save them both the duke poisons himself and the young governess is released for lack of evidence. The publicity of the case brings her again to the attention of the Rev. Henry Field, who persuades her to take up life anew in America. At this point we return again to the classroom in the girls' school, where the girls are overcome by emotion and penitence. Finally Mr. Field again appears and offers Mlle. Desportes a new chance of happiness.

I have related the story at some length, first because the film itself is a very long one (it takes two and a quarter hours) and secondly because the point in which it makes a most interesting comparison with *They Knew What They Wanted* is its narrative construction.

The construction of the film story is of paramount importance and yet it frequently gets far less attention than it deserves. Particularly does this seem to be the case, one must say, in many films made in this country. So many of them fall down on this point of construction. Even our documentary films, in which we excel, have too often suffered badly in this respect. I would even go so far as to say that if a film is well constructed dramatically it will

Too Painstaking

Our contributor discusses film construction and advances the opinion that if a film is well constructed dramatically it will be a success, even though the technique of production is straightforward and simple. Excellent technique of itself cannot compensate for a poorly worked-out script.

By ERNEST H. LINDGREN

(Curator, National Film Library)

be a success even though the technique of production is straightforward and simple. On the other hand, all the most complicated intricacies of technique will not improve a poorly worked-out script.

The thrill of handling that magic piece of mechanism, a film camera, the thrill of acting, of making scenery and models, should not blind us to the fact that the real making of a film is achieved in the brain: first and foremost in the brain of the one who has the lonely and unthrilling job of sitting down and writing the script, and to some lesser extent, depending on his powers of improvisation, in the mind of the director who translates the written script into a living script, a working script within his own mind.

When in about 1908 film producers began to acquire an artistic conscience, they turned inevitably to the theatre for their model. The theatre was an established and respectable art. Therefore, it seemed, the way to make artistic films was to film reputable stage plays with recognised stage actors. *The Assassination of the Duke of Guise*, made in France by Pathe, was the first notable film of this kind. The result was a stilted and static kind of photo-play which, far from being high art, was extremely boring. One well-known actor is even reported to have insisted on reciting before the camera the whole of Hamlet's soliloquy, "To be or not to be."

From Theatre to Novel

The Americans never fell so completely under the spell of the stage and D. W. Griffith, though himself an actor, turned quite deliberately away from the technique of the theatre and towards that of the novel. He is reputed to have been much influenced by Dickens, and his first major film, like others which followed, was adapted from a novel. Literary influences played a prominent part, too, in the achievements of the film on the European continent after 1918. The Swedish cinema, for example, owed much of its peculiar quality to the influence of Selma Lagerlof.

The film as we know it to-day represents a fusion of these two influences of fiction and drama. There is a proper form for the film, as there is for the novel or for the play, and it comes roughly between these last two, incorporating elements of both; of the two it is perhaps nearer to drama in its essential construction. Unlike the novel its action is always in the present, not in the past, and it is intended to be apprehended in a single sitting. Unlike the play,

WHAT'S ON AT YOUR CINEMA THIS MONTH

it is not restricted by the material limitations of the stage, but has a freedom of range over time and space comparable to that enjoyed by the novelist.

Too many adaptations suffer from a failure to understand the proper relationship between these three forms. Stage adaptations tend to be stilted, confined and wordy. Novel adaptations tend to be complicated and distracting.

I suggested, you will remember, that *They Knew What They Wanted* owed much to the skill with which a third of the whole had been specially written in for the film. The major weakness of *All This and Heaven Too* is that the adaptors have failed to write enough out.

It is one of those heavily elaborated films, produced with such painfully painstaking care, such fidelity to the original and the period, that the author is able to say of it, as she does . . . "In all essentials the screen version is not only the book as I wrote it but a projection of the characters themselves." The cast play their parts with consummate skill. So much depends on a glance, a gesture, the intonation with which the words are spoken. So much depends on the subtle timing of speech and movement, and all the while the camera moves easily, effortlessly from position to position, from shot to shot, lending its own modulation to every turn of the action.



See caption to photograph on opposite page.

The technique, too, has the suave smoothness of a well practised, unexperimenting adeptness and yet, despite it all, the film seems every bit as long as it actually is. The development towards the climax is slow and the end appears an unconscionable time coming. And the reason for it, when one has analysed it to the full, lies exactly in this, that the film has followed its original with far too great a fidelity.

Despite the fact that in period, setting and general circumstances, *They Knew What They Wanted* and *All This* are poles apart, they have this in common: they are both tragedies (near enough) in which the discordant relationship of a husband and wife provides the opportunity for the entry of a third person (in one case a man and the other a woman) jealousy of whom brings the development to a tragic climax. In the first film we have represented, in its barest and most concise form, this essential tragedy. Tony woos Amy; Joe seduces her; Tony discovers her infidelity and all but kills Joe, the story being saved from its tragic ending by Tony's decision to forgive.

But in the second film the case is quite different. In the first place, despite the adaption to the present tense of the dramatic form, the story still remains essentially a narrative of past events. At the beginning we are introduced to Mlle. Desportes in her classroom and see her commence her story to the schoolgirls. At the end we come back again to the classroom and to the final coming together of the governess and her helper, Henry Field. This involves far more than the mere insertion of certain extraneous material at the beginning and end of the film. It makes Mlle. Desportes the central character of the story.

Tragedy in Drama

Now tragedy in drama is essentially a personal thing. Our attention is focussed on one person, the tragic hero, around whom and in whom the main conflict occurs. In the Charles Laughton film it is Tony. The central tragic figure in *All This*, however, is not Mlle. Desportes but the duke, and his tragedy began some years before Mlle. Desportes met him. In that central tragedy she is no more than a subsidiary figure. What we are shown, in fact, are the adventures of Mlle. Desportes at a time of her life when she entered, and for a short period became part of, a tragic situation. This may certainly be fitting material for a novel, but in the film, because of the film's dramatic character, it is the central tragedy itself which clamours for representation, and as a consequence we instinctively feel the emphasis to be misplaced.

Moreover, because *All This* is in the form of a personal narrative by a minor participant, it is obscured and unnecessarily complicated

(Continued on page 340)

ONE afternoon a friend of mine rushed up to me excitedly. "Look! I've shaved it off." (He had been the proud possessor of a moustache).

"What on earth for?"

He pointed to a notice: "Students capable of looking young, not taller than five feet eight inches, needed as film 'extras' at Denham." We put our names down, and in due course received notice to attend an agent's office, just off Piccadilly, to be approved (or otherwise). About a hundred of us were accepted.

Two weeks later another notice appeared on the board: "The following to attend at Denham at 8 a.m. to-morrow." There were twelve names; mine was not among them. The next day there were twelve absentees from lectures.

Easy Money!

They were paid twenty-one shillings; and what had they done to earn it? Spent the day kissing girl 'extras' on a set of a railway station. The unlucky ones were impressed. This was the romantic film world they had always imagined.

A few days later all the students accepted were to present themselves at Denham at 8 a.m. At seven-thirty I was outside the studio with a crowd of students. We were each given a suit of period clothes (1890, I believe). It included braces and studs. The trousers of that period were ghastly. They were so tight that it was an

IT HAPPENED TO ME

"I WAS AN EXTRA"

Readers are invited to contribute to this new series. The passport to publication is a novel, unusual, humorous or out-of-the-way movie experience. Please write, or type, on one side of the paper only. Address on page 315.

impossibility to bend over. The high, stiff collars were equally uncomfortable.

Having changed, we waited. And waited. At last loudspeakers (they were all over the place) announced that we were to assemble. Our suits were inspected and some of us told to get a smaller or larger one. Then we took them back to the wardrobe department, where they were neatly ticketed so that throughout the film we should always have the same suit. In exchange we were given a rather more comfortable suit of a

later period. The process was repeated until four outfits were ticketed with our numbers. Most of the working day had now gone, so at about four p.m. we were given a pound note and a shilling, and sent home. Of this sum the agent collected two shillings and sixpence.

In a few days we were called again at eight a.m. We changed and waited until ten, when we were summoned to the set. There we waited. The size of the 'stage' amazed us. A complete replica of Repton quad. had been constructed in plaster and canvas. Workmen were everywhere putting the finishing touches; a little paint here, a new 'sheet' of cobble stone there.

Just One of Those Things

We dined at the studio restaurant (getting a very cheap meal) and returned. The director (Sam Woods) arrived. To my friend's distress, he was ordered to the make-up department to have a moustache applied. Just one of those things!

Lights began to blaze (there are notices in all the dressing rooms warning 'extras' not to look at them). Robert Donat arrived. I was told that at the word 'go' I was to walk down some steps. Other people were to run across the quad., others to collect in groups. We had three rehearsals. A switch was pressed, a red light glowed outside the set. Shooting had begun.

A small room had been built on the top of trestles in correct relation to the rest of the set. Robert Donat was in this. He was to look down on us from a window. In the final result we appeared as out-of-focus smudges. It is of interest to note that most of the accessory sets relating to the school were built in correct relation to the main set, so that, for instance, you walked out of the quad., through a door, into the masters' common room, which was complete with letter rack and dummy letters.

A Business Undertaking

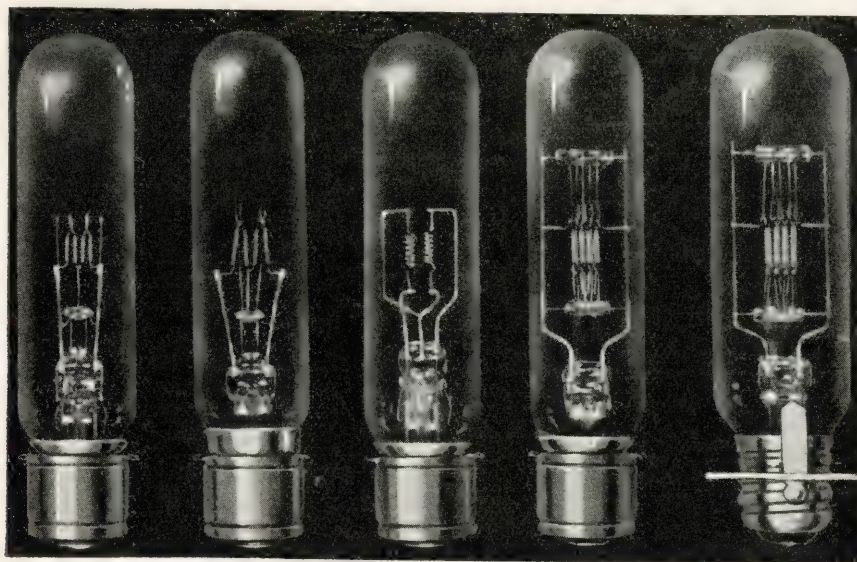
That day we stayed on the set ten minutes after five o'clock, and so received two shillings and sixpence for 'overtime.' I remember feeling very surprised to hear Robert Donat address Sam Woods as 'Sir.' It brought home to me how much of a business professional film making is.

We were called again the next day, and I was able to watch more carefully the professional film makers at work. The script girl had a desk and typewriter in a corner of the set. Huge pieces of plywood were hauled into position to shield the camera lens from the direct glare of the arcs. Everything used was new—new sheets of plywood, new coils of rope to suspend them by. A large canvas tube, about three feet in diameter furnished a 'breeze' which ruffled hair and ties in a most realistic manner. When we returned to the set after lunch we found that hundreds of spring flowers of the most brilliant hue had sprung up miraculously. And most of them were real!

Lighting an 'Oil' Lamp

In one scene a porter was to light an old-time oil lamp. He opened the little door of the lamp, applied his light, and the lamp gradually gathered strength. The lamp housing was made of frosted glass, and an electric bulb inside connected to a dimmer. Coupled with the latter, a spot-light (behind the camera) was focussed on the man's face, and gradually grew brighter at the same time

(Continued on page 340)



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Letters to the Editor

FAMOUS NON-LIBRARY FILMS

Sir,—As one whose chief interest in amateur cinematography is that it is possible to see in one's home a few of the silent films that were enjoyed at the professional cinema some twelve to twenty years ago, I was very pleased to see Mr. French's letter in last month's issue and agree with all that he said. To one who has seen most of the important films of the "silent era," a study of the sub-standard film library catalogues comes as a disappointment when one remembers how many excellent films have been made in the past but are not available for showing at home.

A really good silent film can be seen over and over again (just as classical music can be enjoyed for numberless performances), with as much enjoyment each time, which is more than can be said for the majority of modern talking films. In my view it is unfortunate that the libraries should issue abridged and titled versions of talking "second feature" films because there are a few people who "must have the latest"; especially when it is obvious that only a meagre fraction of the best silent films is available.

Most Gigantic Spectacle Made

The following films should be made available in sub-standard size. From America D. W. Griffith's "Birth of a Nation" (1915) which was the first American film of more than six reels; Griffith's "Intolerance," the most gigantic spectacle film that has ever been made, having four stories running concurrently: The Judaea, The Babylonian, The Huguenot and The Modern. Then there is his "Broken Blossoms," noted for the fine acting of Richard Barthelmess and Lilian Gish; perhaps too "Orphans of the Storm," in which the two Gish sisters appear together, should be included.

It would be impossible to have the later Chaplin films such as "The Gold Rush," "The Circus," etc., but there is no reason against "The Pilgrim" being issued, as it is only four reels, being made in 1923, and is his last really funny semi-long film. Who would not like to see the Harold Lloyd features, "Grandma's Boy," "Why Worry?" and his famous "Safety Last"? ("Doctor's Orders" is still available in 35mm. under its American title of "Doctor Jack.") Then there is the famous frozen face comedian, Buster Keaton, whose "The General" is now a classic. A number of his 1922 two-reel comedies such as "The Blacksmith," "The Pale Face," and "My Wife's Relations" are available on 9.5mm. in France.

Documentary Films

Documentaries have a particular interest for the amateur. Flaherty's "Nanook of the North" and "Moana" should both be available. As there are a number of Paramount films in one of the libraries, would it be possible to have also de Mille's "Ten Commandments," Schoedsack's "Chang," or Stroheim's "The Wedding March"? Another epic is "The Iron Horse," directed by John Ford who is well known for his excellent films made today (notably "Stage-coach").

And so one could go on. The "classics" from the Continent (chiefly German) are fairly well represented, but we must have Murnau's "The Last Laugh," a film without

The Editor is always glad to publish readers' views, but publication does not necessarily imply that he endorses the views expressed.

titles, with Emil Jannings giving the best performance of his career. To be able to judge what an excellent actor Jannings is it would be necessary to have "Tartuffe" by the same director.

A number of people are of the opinion that Conrad Veidt does not act at all nowadays, but has a number of stock mannerisms, no doubt through being given stock parts as a German officer. Undoubtedly his finest performance is in "The Student of Prague," a legend of Bohemia, about which "The Cinema" said: "The Student of Prague" can without hesitation be placed among the few films justly entitled to be termed great. Legendary drama, superb characterizations, subtle direction, and amazing atmosphere are outstanding features of one of the finest films yet produced. Technically flawless, saturated with the intense reality of the unreal, magnificently acted and powerfully developed, it holds one enthralled. It is one of the most completely satisfying productions we have seen."

From the technical point of view Fritz Lang's "The Girl in the Moon" is perfect; all the paraphernalia of the despatch of the rocket to the moon makes "Things to Come" appear most amateur and arty-crafty by comparison.

Round about 1920-22 the Swedish films were always spoken of as being most artistic, finely acted, brilliantly directed, but of rather a sombre character, being based on legends and stories of native writers. Perhaps the best known is "The Atonement of Gosta Berling" (1923) chiefly of course, because it was Garbo's first screen appearance; but it was also one of the best films made in that country.

French Films

From France, the work of the director Jacques Feyder offers the greatest interest. But it is represented by only one fourth of "Carmen," and a fragment of "The Gilded Calf" (Gilbriche). Of his early films "Crainquille" (1923) is noteworthy, being based on Anatole France's novel; Maurice de Feraudy in the name part is superb. "The Temporary Gentleman" (Les Nouveaux Messieurs) 1928, is a brilliant satire on politicians and trade unions officials, with Albert (Sous les Toits de Paris) Prejean in the lead. His other film made in the same year, in the German Defu studios, was "Therese Raquin," from the novel of Zola, and issued over here as "Thou Shalt Not." These two films will show Feyder's amazing versatility.

Rene Clair's comedy, "Two Timid Souls" has a number of unique features. Noteworthy is the use of the picture split vertically into three to show what was taking place with three different sets of characters.

(Continued on next page)

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All the British films of any note have been deleted from the Kodak catalogue, including Alfred Hitchcock's "The Lodger," recognised as being his best silent film. Such deletions are most regrettable, but are no doubt based on the usual five year reproduction rights usual in the film trade.

From the few films mentioned above, it can be seen that the number of films to select from is tremendous. It would not surprise me in the least to know that reproducing rights of famous film classics have been allowed to lapse in favour of the "more up to date" talking pictures, with the result that certain films have been deleted and others never issued. Were there a better selection of films, it would help to clear up any discussion as to whether a talkie re-make was as good as, or inferior to, the original silent version. A current case in point would be the new "Thief of Bagdad."

London, S.E.7.

F. BENNETT.

THE VIRTUE OF SILENCE

Sir,—I share S. E. French's concern for the future of the silent film, which has done so much to brighten and entertain our homes. But I am not quite so pessimistic as your correspondent.

Some of the "sounds" one hears in the picture theatres are, to say the least of them, doubtful helps to one's enjoyment. I remember a scene in "The Mutiny on the Bounty" where Capt. Bligh and his wonderful crew were nearing the end of their memorable voyage in an open boat. The appearance of these men on the screen was a striking one; the last word, indeed, in human endurance. But somewhere, out of sight, of course, a band, and a very modern one too, was

Letters to the Editor

(Continued from previous page)

playing! Where in the name of goodness would a band in the shark-infested Timor Sea be on such an occasion?

I mention this incident to show that silence should never be despised when viewing some pictures, and, therefore, assert with some confidence that travel subjects are often best seen without sound effects. They can be produced without the aid of sound, of course, and when reduced to sub-standard sizes suffer none of the disadvantages referred to by Mr. French. The same remark applies to some cartoon films.

When we cast our minds back to the days of the silent classics, an almost inexhaustible number of subjects appears. One hopes they will eventually become available for viewing quietly in the family circle. Here are a few which occur to me at the moment: "Richard the Lion Hearted" (Wallace Beery as Richard I), "Robin Hood" (Douglas Fairbanks as Robin Hood), "Sally Bishop" (Stoll; Mari Doro as Sally, with Henry Ainley as John Traill. There is a combination for you!), "The White Sister" (Lilian Gish and Ronald Colman), "The Ten Commandments" (Theodore Roberts—omitting Part II), "The Divine Lady" (Corinne Griffiths as Lady Hamilton, Victor Varconi as Lord Nelson, Montague Love as Capt. Hardy). This was about the last of the silent dramas. It had some grand pictures of the men-o'-war of those days with their immense spreads of canvas.

Perhaps the Editor of *Amateur Cine World* will one day tell us something of the obstacles which prevent these grand productions from finding their way into 8mm., 9.5mm. and 16mm. sizes.

Bovey Tracey, Devon. W. H. BOLTON.

(One of the chief—and certainly one of the most insuperable—obstacles is that so many fine silent films have vanished, a few odd lengths turning up from time to time in junk shops. In the days in which they were made, there was no scheme, as there is now (both here and in America) for the preservation of important films. The Preservation Library of the British Film Institute contains some of the best silent films, but far fewer than could be desired; and most of those available were rescued only at the cost of infinite trouble—EDITOR).

PROJECTION SPEED

Sir,—I would like to join other readers in thanking Mr. Bulleid for the brilliant new series, "Famous Library Films." It is just what is needed. May it become a permanent feature and the articles eventually be collected in book form. Can we look forward to the review of a British masterpiece such as "Lorna Doone"?

This film, originally a talkie, brings one to the subject of Mr. French's letter last month. While I agree that there are a good many silent films which ought to be available to amateurs, I do think something could be done about the projection speed of silent issues. If one hires three reels of ex-talkie film one gets only a projection time based on 24 f.p.s.—the equivalent of two reels of silent film. If one purchases three such reels outright, one spends pounds on footage one does not virtually use.

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Why the Film Curve is what it is. By P. K. Turner, M.I.E.E.

From Plays to Poultry. By Charles Simpson, R.I.

Local Control in Enlarging. By Bernard Alfieri.

Nursery School. By John H. L. Adams, A.R.P.S.

Tricks and Dodges. By Donald G. Sheldon.

These are only a representative selection of the articles which appear in the February number. Many others beside those above are included and also Club news, reviews of latest apparatus, and details of our monthly competitions. There are many beautifully reproduced photographs, including prize-winning prints. Get a copy **Now**.

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Projector speeds are within the control of the amateur; the square picture that results in the 9.5mm. silent edition of talkies is not. I wonder if many of your readers dislike this shape, as much as I do? The remedy is for the manufacturer to enlarge the frame sufficiently to fill the width of the sub-standard film and to do any necessary trimming at the bottom of the frame, where it will rarely do much harm.

Salford, 7. L. T. KLETZ.
(Why not project the picture slightly larger than the screen, or mask the gate? It would be impracticable for the manufacturer to enlarge the frame area, for the film is printed in triplicate on standard width. Important British films will be dealt with in due course, provided they are fairly generally available to the amateur.—EDITOR).

ON TECHNICALITIES

Sir,—Mr. Blows, in his letter last month, rightly points out that the amateur has to do most things for himself, which to me is the best possible reason for his delegating the purely 'mechanical' aspect to others who have the machinery to deal with it. I find it takes me all my time to plan, shoot, edit and title, without getting involved with developing drums.

Your correspondent points out that the professional director does not need to have a thorough grasp of technicalities because he has not, 'unlike the amateur, to do everything for himself.' Surely no one but a superman could know everything about every aspect of professional film production; and no studio would permit production to be slowed down while the director personally supervised each phase of it.

The art of the cinema is a creative one; to know how to develop a film does not help me to make a better picture. It is surely far more important to know how to use an exposure meter and splicer.

Hampstead. J. E. NICHOLSON.

Sir,—I have read articles in text books and journals on the chemistry of photographic emulsions, but my impressions are that knowledge on this subject is still far from complete. Consequently many like myself would like Mr. A. K. Blows to tell us "precisely what happens to the film when you make an exposure."

Hirst Wood, Shipley. J. C. HARRAL.
("The theory of light action is still subject to much experiment and argument," wrote Mr. R. H. Alder in his A.C.W. "Special," published in April, 1939, "but the practice of it is simple." This "Special," "Exposure: Its Principles and Practice" is the longest single article we have ever published (it ran to ten pages) and is one of the most complete expositions on cine exposure available.—EDITOR).

THE CASE FOR THE CLUBS

Sir,—Mr. Hawker, in his letter in last month's issue, put forward a very good case for the "lone" worker. I would certainly not deny his right to view first-rate productions, nor would I wish to "compel" anyone to join a society. But if lone workers are to have unlimited access to the best amateur films, how are these films to be obtained in sufficient numbers, and who is prepared to act as librarian? The difficulties

(Continued on next page)



WHILE YOU STILL CAN!

Naturally stocks of imported new projectors and cine equipment are dwindling as replenishment is limited by the stocks held by the importers. Hence you will be well advised not to procrastinate if you are thinking of replacing your present model. Highest allowance offered for modern apparatus in good condition. Ask for our quotation as a part exchange transaction for another new model or one of our guaranteed used projectors.

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READERS' OPINIONS

(Continued from previous page)

involved, which to me appear well-nigh insoluble, are described in the December issue of A.C.W. by both the Editor and the Curator of the National Film Library. I still maintain that there is less risk of damage when films are handled by societies than when they are made available to every youth who has been given a hand-turned projector for a Christmas present.

No, I advised amateurs to join societies because I have had such a kick out of my own experience as a member of one. Communal effort does foster interest even in the personal aspect of movie-making, which, incidentally, was my incentive when I first took up the hobby (as witness the review of my family film in last month's issue). Since I joined the Hyde C.S., some five or six years ago, I must have seen—and learned something from—some hundreds of amateur films of all kinds, viewing with delight the finished products of the well-established clubs, and watching with sympathetic interest the labour pains of newer organisations. Though there is doubtless much about club film production which does not appeal, I take a wider and more tolerant viewpoint, believing that the advantages far outweigh the disadvantages.

With regard to the Federation of Cinematograph Societies, when one considers the pioneer work which was necessary to launch the organisation, and the fact that societies are still rallying round from poor "blitzed" Coventry and Bristol, it is not surprising that the officials do not find the task of keeping it going very onerous at all, and very far from thankless. And they think the name long and unwieldy enough, without the quite unnecessary word "Amateur" added to it! Hon. Gen. Sec., F.C.S. G. WAIN.

SHELTER SHOWS

Sir,—While home on leave in London, I visited an air-raid shelter in an extension of the Underground Railway, and it occurred to me what a splendid opportunity existed for amateur cine societies to give entertainment to people who are compelled to spend most of their leisure hours in these shelters. Many of these people are normally keen cinema-goers and must feel the loss of film entertainment very badly.

I do not know what facilities exist in the Central London underground shelters, but in some of the unfinished extensions a sheet

could be fixed across the tunnel and the film projected through it from behind. In the extension that I have in mind, i.e., that which runs from Leytonstone to Ilford and onwards, there is a considerable portion of the tunnel which is not used by shelterers, so that those who do not wish to see the film need not suffer any inconvenience through the loss of light.

I feel sure that the local authorities would do all they could to assist cine societies in this work which, besides doing a great service to the public, would attract interest and stimulate the growth of a amateur cinematography. R. E. GAME, Pte., A.D. Corps.

PROJECTION LAMPS

Sir,—May I point out that the statement that "when a transformer is used, lamps of any wattage may be interchanged at will" (note on economy in projector lighting, Dec., 1940 issue) is a little misleading without further qualification.

A lamp of less power than the rated wattage of the transformer may be used, the only disadvantage being that the transformer will operate at an efficiency well below that of full load. If a lamp of higher wattage is used, there will be a voltage drop on the secondary circuit and the lamp will then operate comparatively inefficiently.

If the lamp is of considerably higher wattage, say more than twenty per cent greater than the transformer rating, the transformer will be overloaded; it will become overheated and there will be the possibility of a breakdown in the insulation in the windings. This would mean a very costly repair. G. A. GAULD.

Is Your Screen Creased?

If the surface of your screen is definitely cracked, you cannot do very much to restore it. If, however, it is merely creased, the trouble will probably not be permanent. It is unwise to attempt to iron the screen surface as this may cause the silver coating to come right off. The best plan is to open the screen to its fullest extent, but without putting undue tension on it. If it is left in this position the creases will slowly disappear.

The action may be aided by gently damping the screen on the back where the crease occurs, but too much water should not be used as otherwise uneven shrinkage may occur. It should be noted that the screen as a whole must not be unduly stretched during this operation, as it may spread permanently, and it may afterwards be found impossible to draw it taut on its frame.

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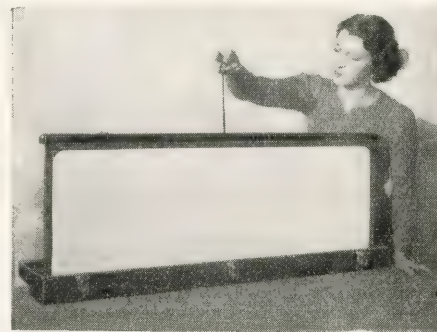
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50mm. lens for G916 Bolex ... £2 0 0
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Round the Societies

AND still new societies continue to be
formed. The latest is the **Armley &
District C.S.** (Yorkshire, West Riding.
Hon. Sec.: Walter Greenwood, 10, Scar-
borough Street, Leeds, 12.) It has been
inaugurated to "cater for those enthusiasts
who collectively can spare a little time from
National Service to indulge in the relaxation
of their favourite hobby, and to take the place
of other societies in the district now defunct
or whose purpose has been diverted to other
social activities."

A brick-built studio has already been
acquired at a very attractive rental and, with
willing hands to make light work, can soon
be transformed into a useful studio-cum-
theatre. The society has some first-class
apparatus—a 16mm. Marshall sound pro-
jector, 9.5mm. and 16mm. silent projectors
and 8mm., 9.5mm. and 16mm. cameras. It
is hoped to acquire an 8mm. projector very
shortly.

Readers interested in active movie-making
or who have a turn for carpentry or electrical
work are cordially invited to get in touch
with the Hon. Sec., who, by the way, wishes
to know if any amateur can lend him a 9.5mm.
or 16mm. film on fire bomb fighting.

* * *

Enemy action caused **Luxor Films** to
suspend normal activities for some time, but
their Hon. Secretary, (Miss J. Scott, 106,
Hodford Road, Golders Green, London,
N.W.11) states that their delayed production
plans are to be resumed immediately. At
the commencement of the raids, Luxor Films
dispersed into various units in an effort to
carry on.

The efforts of members to repair or replace
all that the society lost has attracted so much
attention from the local public that they now
have an impressive waiting list for member-
ship. Unfortunately, the Unit has lost most
of its recording gear, but production of
certain sequences is in hand while a search
is made for equipment to replace this. Plans
included three short films and an animated
release in colour, upon all of which much
advance work had been executed. Now
every effort is to be made to produce these
films during the next months.

Luxor Films are glad to be once again
amongst the select ranks of those societies
that are carrying on. "We feel," writes
the Hon. Secretary, "that we are doing our
small part to carry this hobby into the happier
days that surely lie ahead. Our members
appreciate an organised club where they may
spend a few of their leisure hours, and, at
the same time, maintain interest in a hard-hit
pastime, to the benefit of the trade and
individual filmer alike."

* * *

Activities of the **United Film Produc-
tions A.C.S.** (Hon. Sec.: J. S. W. Searle-
Shirley, 25A, Cromford Road, East Putney,
S.W.18) are on rather a small scale just now,
but the work of making the proscenium unit
sections for the new theatre is going ahead.
As soon as the decorators have finished, lots
(Continued on next page)

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still, 400 ft. spool arms. Almost new
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9.5 & 16mm. Paillard Bolex G916, 500 watts,
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Cost £58 15 0. Perfect order. Ideal for club or
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arms and separate motor take-up. Complete
with case. Cost £160. Perfect. Ideal for Hall
use ... £85 10 0

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S.M.P.E. films. Cost £135 ... £85 0 0

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16mm. Zeiss Movikon, f/1.4 Zeiss Sonnar,
rangefinder focussing, etc. Cost £103. Perfect
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16mm. Kodak "B," f/1.9 anastigmat, 100 ft.
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4 speeds, 8-32 and single pictures ... £23 0 0

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loading, f/1.4 Zeiss Sonnar, 4 speeds, etc.
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4 speeds, 50 ft. magazine loading ... £49 12 6

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CLUB NOTES

(Continued from previous page)

of enthusiasts will be required to complete the job.

Meetings, alternating between 25A, Cromford Road and 29, Gerard Road, Barnes, are held on Sunday afternoons. Forthcoming lectures will include "Dufay-color Still Work," "Accelerated Cloud Movements" and "Cartoon Making." One of the members is actively engaged in professional cartoon work and is giving much valuable assistance.

A larger number of copies than usual of the club bulletin, "Sound Track," were issued to as many interested persons as could be found "in an attempt to satisfy the plea so recently made in A.C.W. for more cine societies. We feel there must be still some ex-members of defunct clubs sufficiently keen to gather round them a few interested friends in an endeavour to re-form a club or at least a cine circle under the original name. Formation of a number of such societies or circles would provide audiences in sufficient numbers to warrant the circulation of amateur club productions. U.F.P. would gladly lend their whole-hearted support and make copies of their films available.

The latest number of "Sound Track" to reach us contains news of U.F.P. films. "Unlike most amateur cine clubs," it is stated, "we have actually finished a film since the war began. Those of us who have seen the interiors of 'The Deciding Factor' will agree that these shots set a very high standard for any club to attempt to equal. There is no doubt that had the war not interfered we should have had an entry in the Ten Best of 1940, and probably romped home with first prize." "Adventure for Two" is another effort that had to be abandoned, because German insignia and uniforms were needed for it. But the shots already taken make a useful addition to the club magazine.

* * *

Although the making of films is not the primary object of the newly formed Cambridge University Film Society (Organising Sec.: W. P. Price, 32a, Trinity Street, Cambridge) there are good hopes that film production will eventually be part of its activities. A series of talks—two this term and two next—and film shows have been arranged. Basil Wright, the president, is to speak on Feb. 16th, and there is to be another lecture on March 2nd.

Among the films shown, and to be shown, are two entirely new ones: the documentary, "Ulster" (Feb. 9th) and the first British documentary in colour, "Green Girdle" (Feb. 23rd). "The Petrified Forest" was shown on Feb. 9th. "Les Otages," a story of French provincial life, and Len Lye's "North or Northwest" are booked for Feb. 23rd, while on March 9th, "The Cabinet of Dr. Caligari" and "Drawings that Walk and talk" will be shown. "Caligari" is not a lapse," writes the Hon. Sec., "Cambridge hasn't seen it for ages, and it is very important."

* * *

A committee of four members of the Viewfinder Unit (Hon. Sec.: D. J. Olorenshaw, 358, Stag Lane, Kingsbury, N.W.9.) has been appointed to embark on an extensive publicity campaign for new members and to reorganise,

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generally, the procedure of the Unit now that members have become better acquainted. In addition, members will assist in improving the club-room to combine a small preview theatre with a cutting room, complete with editing and titling benches, etc.

The layout of the theatre will be such that it can readily be adapted in a few moments to any of these uses or converted into a lecture room and studio, as required. When complete, it is proposed that the theatre shall be available, also, for the personal use of members.

New members will be especially welcomed to the Unit where they will find the equipment available and the opportunities for acquiring technical knowledge will assist their personal enjoyment of the hobby. Weekend meetings are held in Kingsbury at fortnightly intervals during the daytime. Subscription is 1/- per fortnight. The Unit aims at the production of documentary films by members in their own homes. Membership is open to all amateurs with equipment or technical abilities in the North-West London area.

* * *

Owing to the difficulties and uncertainty of present day conditions, the annual show of the Hyde C.S. (Hon. Sec.: E. A. Schoolden, "Edenhurst," 200, Dowson Road, Hyde, Cheshire) will not take place this year. The society is continuing to meet fortnightly on Saturday afternoons for informal chats on cine matters. A short film show, consisting of a member's film and a production from the 'Preservation Section' of the society's library is arranged for each meeting. Last year's production, tentatively called "For All Tastes" has now been retitled "Dinner For One," thus following professional practice! It will have its premiere at the Public Library, Hyde, in February.

* * *

Although the war has depleted its ranks, the Cine Group of the Cambridge & District P.S. (Hon. Sec.: E. F. Watson, 100, Stretton Avenue, Cambridge) is still carrying on. Active production has had to be abandoned, but the Group's films are still being sent round the country to those societies who ask for them. Some useful and interesting films have in the past been made by members, including "Flood," by W. King, a former "Ten Best" winner.

* * *

Federation of Cinematograph Societies

In a recent circular to federated societies, the chairman of the Federation, Mr. T. S. Lutas, explained that although some of the library films had been lost, most of the other advantages of membership were still available; also that for the duration of the war the annual subscription would be halved. The response was very encouraging, twelve societies renewing their membership in the first week. Thus the indications are that amateurs are still carrying on under the most difficult conditions which have been experienced for many years. Federated Societies in 1939 reached the remarkable total of 54. While this year's numbers will undoubtedly be smaller, closer co-operation and even more friendly relationship will be the aim.

It is expected that the annual competition will be held as usual.

Details of the Federation's activities will gladly be sent by the Hon. Sec., G. Wain, 170, Dowson Road, Hyde, Cheshire, to any society interested.

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Wanted, Pathe News Review 1938. Also 9.5mm. railway films. Must be in good condition. Fraser, 34, St. Leonard's Rd., Exeter.

King on Main Street. Copy wanted of this 5 reel 16mm. silent film, featuring Adolphe Menjou. Write Box 547, c/o A.C.W., 300, Gray's Inn Road, London, W.C.1.

Wanted. 8mm. Films of travel or interest in good condition. Campbell Taylor, Burley Lane Quarndon, Derby.

Wanted, 16mm. Films. "Coronation of Pope," "Celebration of Mass" and other religious films. Box 548, c/o A.C.W., 300, Gray's Inn Road, London, W.C.1.

8mm. Films, Travel World Parade, News, Miscellaneous, good condition essential, full particulars. Turner, Beverley Grange, Marford Hill, Wrexham.

Wanted, 16mm. & 9.5mm. Films, perfect only. Box No. 549, c/o A.C.W., 300, Gray's Inn Road, London W.C.1.

Wanted for the Troops, 16mm. Talkie projector. Must be first class. Also interesting films. Box 550, c/o A.C.W., 300, Gray's Inn Road, London, W.C.1.

New or Second-hand Carrying Case for 9.5mm. Specto with resistance. 12, Lytham Rd., Blackpool.

Wanted, Talkie Projector, and films. E. Wyer, 22, Greevegate, Hunstanton.

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Electro-Bewi Photo-electric exposure meter. For still or cine. Excellent condition. Cost £5 5 0, now unobtainable, £3 10 0. Box 672, c/o Amateur Cine World, 300/4, Gray's Inn Rd., London, W.C.1.

Type B Motor for Home Movie, 45/-; Type C, £3 (each complete with pulleys, belts, etc.). Resistances; Group with ammeter for above, 24/-; 1/2-amp for hand-turn model, 9/6; for Ace, 7/6; for Kodascope Model C, 100 watts (Kodak), 30/-; 9.5mm. Homray projector, for 300 ft. reels, built-in motor, resistance, spare lamp, barely used, 55/-; Orders under 20/- please send postage. Woolons, 256, Hendon Way, London, N.W.4. HENdon 6263.

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THERE'S A WELCOME HERE FOR THE SERVICES

Below is a first list of cine enthusiasts who will welcome members of the Services to their homes for a chat on cine topics, film shows, experimental filming, etc. On behalf of our readers in the Army and R.A.F., we extend hearty thanks to them and hope that many more movie-makers will follow their lead.

BLYTH, NORTHUMBERLAND. A. Graham, 500, Plessey Road, Newsham. A welcome at any time. 9.5mm. is used.

CAMBRIDGE. E. F. Watson, 100, Stretton Avenue. Is at home on Monday and Friday evenings from 7 p.m. 9.5mm. is used.

COVENTRY. E. Brook Fowler, 97, Dillotford Avenue, Cheylesmore. Mr. Fowler is engaged on alternate days at an F.A. Post, so that the days when he is 'at home' vary from week to week.

HYDE. Hyde C.S. Headquarters: Union Street School. Meetings every other Saturday afternoon. Hon. Sec.: E. A. Schoolden, "Edenhurst," 200, Dowson Road.

OLDHAM. A. Gaukrodger, 6, Thurland Road, Cranbrook Street, Lees Road. Can arrange for almost any evening after 6.30 p.m.

EIGHTH SCOTTISH AMATEUR FILM FESTIVAL

The final screening and adjudication of the Scottish Amateur Film Festival will be held this year in the Lyric Theatre, Glasgow, on Saturday, April 19th. The last date for receipt of entries is 22nd March and films must be sent in not later than 29th March.

The following are the classes and prizes:

1. **Fiction.** The Alfred Hitchcock Cup, together with an accompanying prize, value £10.

2. **Non-Fiction.** The Victor Saville Trophy, and prize, value £10.

3. **Class-room Films.** A special cup, with prize, value £5.

4. **Colour.** The British Film Institute Cup, with prize, value £5.

5. **Scottish** (Confined to Scottish competitors only). The Andrew Buchanan Cup, with prize, value £5.

6. **Novice.** The R. Bryce Walker Cup, with prize, value £5.

All films reaching an approved standard of merit will be awarded film leaders. Owing to wartime conditions films need not have been completed during the twelve months prior to the Festival. Films which have not previously been entered in the Scottish Amateur Film Festival will be eligible. There is an entrance fee of 2/6 per film for individuals and 5/- per film for clubs.

Further information or supplies of entry forms may be obtained from the Secretary, A. Russell Borland, Scottish Film Council, 2, Newton Place, Glasgow, C.3., or from the British Film Institute, 4, Great Russell St., London, W.C.1.

This Film Is Too Painstaking (Continued from page 331)

by the thoughts and feelings of the narrator herself. We are shown in considerable detail and at some length different incidents which were important to her to establish her relationship in the story and to vindicate her part in it, but which otherwise have little importance. Many of the scenes between the governess and the duke's children, for example, are of this class.

One feels instinctively that attention in this film is dissipated. Such elaborate care has been taken to make vivid so many

SHEFFIELD, 6. H. Hill, 6, Alfred Road. "Any member of the Army interested in the best of all hobbies is welcome at any time here. He can be assured of a good show and a chat."

STOCKPORT. E. M. Greenwood, "Marr-wood," Sundial Road. "I should particularly like the opportunity of meeting any enthusiast who may be serving in the Free French forces, as I have a lively sense of gratitude to a French 'fan,' I met last year, who went to a considerable amount of trouble to assist me in a rather knotty cine problem!"

WATFORD. F. G. Benson, 88, Greenfield Avenue, Carpenders Park. "Our local Odeon runs a similar scheme, but the two boys who came along had no hobbies, and I thought at the time of writing to you, but somehow never did so. So you can say that my wife and self will welcome any enthusiast who finds himself at a loose end at any time, when further arrangements for visits would be made. But why restrict the scheme to Services? I have a complete 9.5mm. outfit, Photofloods, etc., and will gladly share their use with any chap who has had perforce to leave his gear at home for the duration. I can foresee some happy hours ahead now for lots of us, and who knows, we might learn lots from each other (and I'll get a hand with my titling!). Incidentally, I am ex-R.A.F. myself, (ranker), so don't be shy, lads! And make it soon!"

characters. There is so much distracting and unnecessary incident. The film appears so long drawn-out, especially in its conclusion. I may be wrong, but it appears to me that all these things are fundamentally part and parcel of this misplacing of emphasis which I have tried to analyse, and which in turn springs from a failure to understand properly what must be done to a play or to a novel to make it suitable for the screen. This criticism does not necessarily lie at the door of the script writer in this particular case. Script writers and producers have to toe the line for a public which misguidedly demands its literary favourites to be filmed without alteration on pain of the accusation of sacrilege.

I Was An Extra

(Continued from page 332)

as the bulb in the lamp. Thus it seemed as if his features were illuminated by the lamp he was lighting. The sets were all constructed without roofs. These were put in by the simple process of suspending models in front of the cameras.

The following day shots of 'montage' sequences were taken. Those of my friends who took part were thrilled to be photographed in close-up, and to speak one word—a fictitious name for the school call-over (the film was "Goodbye, Mr. Chips"). Every now and then a make-up man would dart forward and powder a shiny nose or forehead.

The set was then covered with imitation snow, but during the night real snow fell and when we 'extras' arrived the next day, barrows of real snow from the grounds were brought on to the set, and the snow-fight required by the script fought with real snow. So amidst all that imitation, the most improbable thing was genuine—the snow.

D. H. NORMAN.

Mr. G. Dearden, of 7, Upper Beauregard Street, Flush, Heckmondwike, Yorks., would like to hear from any lone worker or society who would be prepared to lend him 9.5mm. silent films for a number of charity shows he is giving.

William de Mille (brother of Cecil B.) is preparing a screen treatment of a story of Mary of Nazareth, designed to be a companion piece to the silent passion film play, "King of Kings", in which H.B. Warner appeared.

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